OCTOBER SIXPENCE

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8mm. Bell & Howell "Sportster," f/2.5 Mytal lens, 4 speeds, case. Cost £34 5 0 ... **£24 10 0**
8mm. Cine Kodak, f/1.9 (interchangeable) **£16 10 0**
9.5mm. Dekko, f/1.9 Dallmeyer lens **£7 19 6**
9.5mm. Dekko, f/1.9 Ross lens ... **£8 15 0**
9.5mm. Pathe "H," f/1.9 Berthiot lens **£10 16 6**
16mm. Siemens, Cassette loading, f/2.8 Busch Glaukar **£17 10 0**

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9.5 and 16mm. Pathe 200B Plus, resistance **£15 15 0**
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16mm. Agfa Movector, 3.5 amp lamp, cost £45 ... ... **£25 0 0**
16mm. Gebescope "A" Talkie, as new **£45 0 0**
16mm. Kodascope "K," 750 watts, resistance **£46 10 0**
16mm. Kodascope "A," 250 watt lamp, resistance ... **£13 10 0**
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16mm. Specto, 3.5 amp lamp. As new **£13 10 0**
16mm. Siemens, 250 watt lamp, bronze finish, case **£37 10 0**

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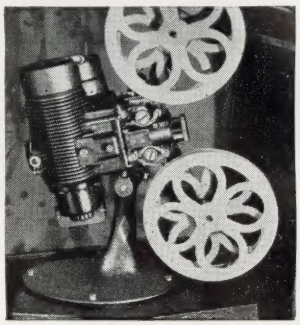
Bell & Howell cameras and projectors have always been the Rolls Royce of cine apparatus. While the majority of foreign makes are unobtainable, we are still able to offer you a Bell & Howell.



BELL & HOWELL S.U.

This is the best silent 16mm. projector made. It has a 750 watt lamp, 2in. Cooke lens, still picture device, reverse, elevating adjustment, carrying case, etc. Price **£71 0 0**

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FILMO PRICES

CAMERAS

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16mm. Filmo 141 Magazine, f/1.9 Lumax lens ... **£49 12 6**
16mm. Filmo 70D.A., f/2.7 Cooke lens **£88 17 6**

PROJECTORS

8mm. Filmo, geared arms, 400 watt lamp **£60 7 6**
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16mm. Filmo 129C, 1,600ft. arms, 750 watt lamp and case **£83 0 0**
16mm. Filmo 129D, as above but with voltmeter ... **£97 0 0**
Filmosound Academy, one case outfit, 10 watts sound ... **£135 10 0**
Filmosound Utility two case outfit with large speaker, 10 watts sound **£167 15 0**

FILMO 141

The Filmo Magazine Camera offers unique advantages, f/1.9 Interchangeable lens, projected-image viewfinder, rapid loading, exposure calculator. It will slip into a coat pocket. Price **£49 12 6**

USED BELL & HOWELLS

Filmosound Model 120, 500 watt lamp, complete with speaker, transformer, cable, etc. **£140 0 0**
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Filmo 130, 1,600ft. arms, 1,000 watt lamp, case **£90 0 0**
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GET A HUNTER 9·5m/m. PROJECTOR

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One way, and a very good way too, to beat the boredom of the winter black-out is to provide good entertainment in the home, and this is where the Hunter 9.5mm. Projector is going to be such a boon in the coming months. Hitherto the greatest obstacle has been the very important one of expense, but this has been entirely overcome. You can own a Hunter 9.5mm. Projector for considerably less than it would cost you and the family to visit the cinema once a week through the winter. Running costs are practically nil and the variety of entertainment to be had from the various film libraries is exceedingly good. Two models of the Hunter 9.5mm. projector are available.

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To make your show complete you will need a screen. A good screen makes your pictures much more brilliant and enables you to show your pictures anywhere. The 'RAYBRITE' range of screens are very inexpensive, and can be had with Crystal, Glass Beaded, Silver or White surfaces. Available in all the popular sizes from **15/-**. *For those who prefer a De Luxe screen there is nothing better than the 'CELFIX'—a masterpiece of craftsmanship and quality. Crystal, Glass Beaded, Silver or White. From 27in. x 20in. to 96in. x 72in. From* **£4**

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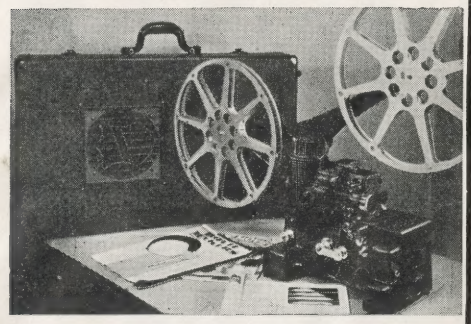
WHAT IS YOUR PROGRAMME??

It used to be said that the British were adepts at "muddling through." Theorists claim that we "muddled through" the last war, and we muddled through the peace only to find that it led us to another war. Now it would appear that nationally, at least, we have learnt our lesson and "muddling through" has given way to a new order. Now this, that and the other are planned for the benefit of the whole, and whatever our personal predilections may be we are unanimous in accepting it as the best, in fact, the only solution. But what about your own personal planning—what is **your** programme for the winter ? Wouldn't it be better to plan it now ? Why not get down to it and see what can be done? Tackled in the right way, what appears to be an almost endless succession of weary black-out evenings will, with the aid of your Film Library, be a succession of interesting and even thrilling events. Last winter our library did a real national service, many thousands were entertained by it. This winter it is even better. The summer months have given us the opportunity of overhauling and still further improving it. All worn and old numbers have been discarded and the latest and newest have been added. The selection is really amazing, many of the world's most famous films are included. Why not, right away, get the family interested and start choosing the first few weeks' programmes ? When the winter has slipped past you will be grateful for the planning that has been responsible for evolving the finest film library in the world. And your family and friends will be grateful to you for your planning of such brilliant and fascinating entertainment. Enclose 2½d. postage and full particulars will be sent by return of post. State whether you are interested in 16mm. sound or silent or 9.5mm. sound or silent films.

TALKIES



We have, actually in stock, several models of the famous Bell-Howell 'FILMOSOUND' SERIES. It is unlikely that any further supplies of these will be available this season.

FILMOSOUND COMMERCIAL is a one-case model for maximum portability, possesses all the refined qualities of perfect speech and picture reproduction, which is typical of all Bell & Howell products, 750-watt lamp, powerful amplifier, 1,600ft. film capacity. Shows only sound films. Can be set up and put into operation in less than 3 minutes. Transformer £11 extra **£125 0 0**

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BELL & HOWELL FILMOSOUND "UTILITY" gives brilliant, uniformly illuminated picture. Pleasant, natural, musical quality and clear speech reproduction. A two-case machine. Has 750 watt illumination. Still and reverse device. Silent and sound speeds. Microphone circuit. Power rewind. 10-watt sound outfit, f/1.6 lens **£167 15 0**

24 monthly payments of £7 10s. 4d.

READ WHAT THEY SAY ABOUT OUR FILM LIBRARY

I am pleased to say that the pictures have been a great pleasure to my family and friends during the winter and I am looking forward to taking them up again at the end of the year. I have had all of the 5 and 6 reel films, and a good many of the 2 reels . . .

I have returned the six rolls of film by the first post this morning.

I wish to thank you for making a most excellent choice ; the three subjects were most heartily appreciated by all the youngsters and the grown-ups who saw the performance. By adding two of my own films, I was able to give a two-and-a-half hours' show. You can imagine that in a country village where the majority of the people have never seen a cinema performance it was somewhat unique.

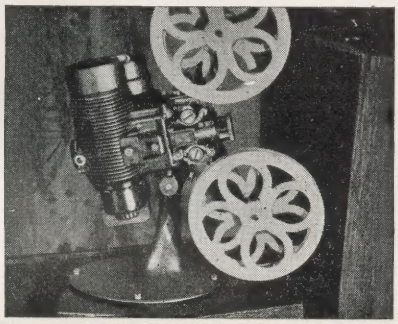
The subjects you sent, and the general condition of the films were better than any I have hired on any previous occasion. Very many thanks for the trouble you have taken in meeting my request.

I am now returning the last films on my subscription and should like to say how very pleased I am with the service.

The films have always arrived on time, beautifully packed in the special boxes, and in good condition. Also on each occasion you have sent my first choice, even including the latest newsreel.

I shall recommend your library to anyone I know who wants to give films, for its efficiency and moderate terms.

MOVIES



BELL & HOWELL S.U. 16mm. PROJECTOR Film projectors are the best obtainable—and owing to the shortage will go on appreciating in value. The S.U. (actually in stock) is famous for its lasting qualities—it gives all you want in the way of refinements and will definitely last a life time **£71 0 0**

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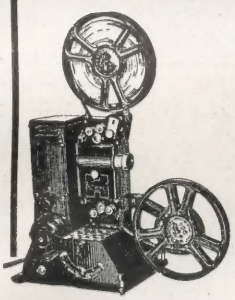
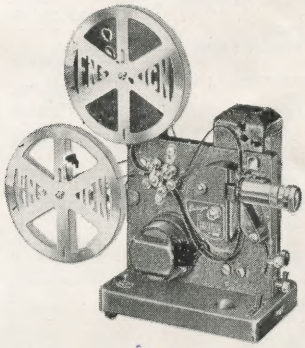


PATHESCOPE H PROJECTOR for 9.5 films. Solidly built and is for use on A.C. mains from 200 to 250 volts. Projects 30 ft., 60 ft., 200 ft. and 300 ft. reels. Motor driven through a transformer in the base. Sprocket-fed, giving steady, correctly centred pictures of brilliant illumination. Motor rewind, semi-automatic shutter for film threading. Resistance for D.C. mains extra. **£12 0 0**

24 monthly payments of 10/9.



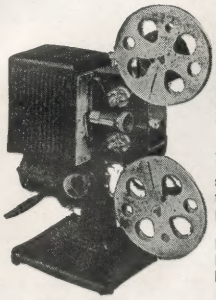
ENSIGN UNIVERSAL PROJECTOR for three film sizes, 8, 9.5 and 16mm. The user is not dependent on one size of film, but can take advantage of the resources of libraries of all three sizes. Still and reverse pictures. Speedy motor rewind. Optical framing. Friction drive eliminates driving belts and consequent risk of breakdown. Air-cooled lamphouse grouped controls, and a pilot light round off a most attractive specification. And it is in addition all-British-made.

Model ABC for all three film sizes ... **£39 10 0**

IF YOU WISH FOR A NEW PROJECTOR OR TO CHANGE TO A BETTER MODEL

OUR EASY PAYMENTS WILL HELP YOU

Many customers have written thanking us for continuing this very real help in war time. Payments spread over 9, 12, 15 or even 24 months will help many to enjoy talkies and movies this winter. Why not let it help you ?



HOME KODASCOPE 8 With 1in. f/2 Projector Lens, 200 watt pre-focus lamp, fan and re-wind motor driven, optical framing. Including resistance for any voltage. A.C. or D.C. ... **£14 14 0**

24 monthly payments of 12/10

A good range of 16mm. Kodascope models also in stock. Other silent projectors available at pre-war prices include Siemens, 9.5/16mm. **£59 10 0.** Siemens Home 16mm. **£32 10 0.** Keystone 8 300 watt **£13 13 0.** Pathescope 200B Plus, 9.5/16mm. **£18 10 0**

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Pathe Motocamera H, 9.5mm. ; f/2.5 lens ; excellent condition £4 10 0

Filmo Double-8 Model 134 E, 8mm. ; Mytal f/2.5 ; interchangeable ; case ; excellent con. ; list £29 10 0 £18 10 0

Magazine Cine-Kodak, 16mm. ; f/1.9 lens ; case ; as new ; list £42 0 0 .. £32 10 0

Paillard Bolex H.16, 16mm. ; latest ; Dallmeyer Speed f/1.5 ; ever ready case ; excellent condition ; list £53 3 0 .. £39 17 6

PROJECTORS

Ditmar Duo, 8mm. and 9.5mm. ; Berthiot 50mm. lens ; 250 watt lamp ; good condition ; cost £34 0 0 .. £27 10 0

Bolex G.916, for 9.5 and 16mm. ; 500 watt lamp ; case ; as new ; list £55 0 0 £45 0 0

Bell & Howell (122B), 8mm. ; 400 watt lamp ; case ; as new ; list £60 7 6 £49 10 0

Agfa Movector, 8mm. ; 300 watt lamp ; case ; as new ; list £18 2 6 .. .. £14 10 0

Kodascope Eight-80, 8mm. ; transformer ; as new ; list £35 0 0 .. £27 10 0

Kodascope Model EE, 16mm. ; 2in. lens ; 300 watt lamp ; resistance ; case ; excellent condition £19 10 0

CAMERAS

Alef, 9.5mm. ; Meyer Plasmat f/1.5 lens ; speeds 8, 16, 64 ; good condition £7 15 0

Cine-Kodak BB Junior, 16mm. ; f/1.9 lens ; case ; as new ; list £22 5 0 £14 14 0

Bell & Howell, 16mm. ; focussing Taylor Hobson f/3.5 ; magazine loading ; single picture device ; case ; very good condition ; list £22 0 0 .. .. £15 0 0

PROJECTORS

Specto, 8mm. ; sprocket drive ; 30v. 100w. lamp ; resistance ; in new con. £13 10 0

Agfa Movector, 8mm. ; 200 watt ; still device ; plug-in resistance ; in new dition £12 17 6

Kodascope 8/50R ; 100 watt lamp, plug-in resistance ; in new condition.. £12 12 0

Keystone, 8mm. ; 500 watt lamp ; resistance ; in new condition £19 17 6

Ditmar, 9.5mm. and 16mm. ; 500 watt lamp ; resistance ; case ; very good condition ; list £41 0 0 .. .. £30 0 0

Pathe Imp, 9.5mm. ; super attachment ; motor ; resistance ; very good condition ; cost £7 0 0 .. .. £4 17 6

Pathe Lux, 9.5mm. ; 100 watt lamp ; motor ; resistance ; case ; very good condition ; cost over £30 0 0 .. £10 10 0

Pathe Kid, 9.5mm. ; super attachment ; resistance ; very good ; cost £3 12 6 £2 5 0

CAMERAS

Latest Dekko Standard, 9.5mm. ; latest type gate ; Dallmeyer f/1.9 lens ; speeds 8, 16, 64 ; case ; very good condition ; list £12 15 0 .. .. £8 17 6

Pathe Motocamera de Luxe ; 9.5 mm. ; f/2.5 Hermagis lens also Tele attachment and filter ; stiff canvas case ; good condition ; cost approx. £20 0 0 £8 17 6

PROJECTORS

Ditmar Duo, 9.5mm. and 16mm. ; 5cm. Meyer lens ; 500 watt lamp ; resistance ; reverse, stills ; excellent condition ; list £37 10 0 .. .. £29 17 6

Bell & Howell Filmo 57 Model C, 16mm. ; 2in. lens ; 250 watt lamp ; motor ; 110 and 230 volts ; transformer for 230 volts ; good condition £19 17 6

Siemens Standard, 16mm. ; 50mm. Dallmeyer lens ; 250 watt lamp ; built in resistance ; case ; good condition ; cost £60 0 0 .. .. .. £27 10 0

Kodascope Model D, 16mm. ; 1in. and 1½in. lens ; 300 watt lamp ; motor ; resistance 100 to 250 volts ; case ; good condition ; cost £21 18 0 .. .. £15 17 6

Kodascope K, 16mm. ; 2in. lens ; 250 watt lamp ; resistance ; fibre case ; good condition ; cost £85 0 0 .. £25 0 0

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CAMERAS

Ditmar 8mm. ; Berthiot Cinor f/2.5 ; as new ; list £14 14 0 .. £11 11 0

Eumig, 8mm. ; Berthiot f/2.5 lens ; electric battery drive ; shop soiled ; list £10 10 0 .. .. £8 8 0

Bell & Howell Filmo-8 Sportster, 8mm. ; Mytal f/2.5 ; interchangeable ; case ; as new ; list £34 15 6 .. .. £29 10 0

Cine-Kodak B ; 16mm. ; f/3.5 lens ; good condition £4 17 6

PROJECTORS

Bolex DA, 9.5 and 16mm. ; 250 watt lamp ; good condition .. £18 18 0

Eumig P.111, 9.5mm. ; 250 watt lamp ; as new ; list £14 0 0 .. £11 0 0

Zeiss Ikon, 16mm. ; 100 watt lamp ; good condition ; cost £19 15 0 £8 8 0

Kodascope Model C, 16mm. ; resistance ; good condition .. £5 15 0

Peerless, 16mm. ; resistance ; case ; as new ; list £13 13 0 .. £7 15 0

TALKIES

Pathe Vox, 9.5mm. ; 200 watt lamp ; transformer for 110 to 250 volts ; silent and sound speeds ; 900ft. arms ; as new ; list £65 0 0 £55 0 0

R.C.A. Photophone, 16mm. ; 2in. lens ; 750 watt lamp ; 8 watts sound output ; 2-case model ; as new ; list £175 0 0 .. .. £99 17 6

Gebescope A, 16mm. ; good condition ; list £95 0 0 .. .. £39 17 6

Victor Model 25, 16mm. ; 2in. lens ; 500 watt lamp ; for A.C. or D.C. ; shop soiled ; list £115 0 0 .. .. £79 0 0

Victor Animatophone ; 16mm. ; 750 watt lamp ; 8 to 9 watts output ; capacity 1,600 feet ; 2 cases ; excellent condition ; cost £175 0 0 .. .. £65 0 0

If you wish to dispose of any Camera, Enlarger, Projector or Accessory, we shall be pleased to make a cash or exchange offer for saleable apparatus

CAMERAS

Cine-Kodak Eight, 8mm. ; f/1.9 lens ; case ; as new £12 10 0

Dekko, 9.5mm. ; Ross f/1.9 lens ; soft case ; good condition .. £9 15 0

Pathe Motocamera de Luxe, 9.5mm. ; f/2.5 lens with f/3.5 Tele attachment ; case ; good condition £8 15 0

Pathe Motocamera, 9.5mm. ; f/3.5 lens also two close-up supplementary lenses ; case ; good condition £4 10 0

Ditmar Photocell, 16mm. ; focussing, 25mm. Cinor Special f/1.8 ; speeds 16 and 32 ; capacity 50ft. ; shop soiled ; cost £33 0 0 .. £21 0 0

Ditmar, 16mm. ; Cinar f/2.8 ; for 50ft. spools ; in new condition £10 10 0

Ensign Autokinecam, 16mm. ; focussing 1in. Dallmeyer Triple f/2.9 ; speeds 8 to 64 ; case ; good condition £11 15 0

PROJECTORS

Ensign Self-contained Portable Case Model 100B, 16mm. ; Dallmeyer Superlite lens f/2 ; good condition £8 8 0

Agfa, 16mm. Movector ; 2in. lens ; 100 watt lamp ; 110 to 240 volts ; good condition ; list £17 0 0 .. .. £10 10 0

Pathe 200B, 9.5mm. ; resistance ; case ; excellent condition .. £13 10 0

Coronet Model 11, 9.5mm. ; motor ; super reel ; good condition ; cost £9 17 6 .. .. £7 10 0

Pathe Ace, 9.5mm. ; resistance ; super attachment ; good condition £2 2 0

Pathe Home Movie, 9.5mm. ; motor ; super attachment ; single claw ; fair condition £5 5 0

Bolex, Model PA, 9.5mm. ; 400 watt lamp ; stills ; reverse ; resistance ; case ; excellent condition ; £19 17 6

Pathe Talkie, 17.5mm. ; speaker, etc. ; case ; good condition .. £27 10 0

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AMATEUR CINE WORLD

Vol. VII October, 1940 No. 7

(Published September 16th)

Gordon S. Malthouse
Editor

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NOVELTIES AND NOTIONS

THE observant reader will have noticed that, with this number, we have completed the process of weaning him from the large type face formerly used in *Amateur Cine World*. In recent issues the proportion of large to smaller type has been increasingly less, until now all articles are printed in the latter.

The bigger type was comfortable to read and pleasing in appearance ; but the new type has precisely the same characteristics, for it is the same fount in a smaller size, and we feel that it is readily legible. And there is this rather surprising thing about it : through its exclusive use we are able to publish practically as much material in the present necessarily smaller issues as was contained in pre-war numbers.

So we are going ahead as we did in pre-war days, with the difference that, just as—in the type used—we are cutting our coat according to the cloth, so in the articles to be published this season we are taking into account changed conditions brought about by the war. The movie-maker looks to-day for maximum relaxation in the minimum of time ; he wants to take up his hobby at any hour and put it aside temporarily at any hour, for one week he may have two or three evenings to spend on it and in another, a few hours only.

He wants to eke out his enjoyment, so that he needs some pursuit, the interest of which is not exhausted too easily or too soon. After he has spent two or three evenings in the making of a simple family film he looks for other subjects for his camera. So he searches for novelty—and will find it in our pages.

"What sort of notions have you got ?" asks Miss Mae West in her latest film. Well, in this issue you will find the first part of a fascinating article on making colour stereoscopic films, work in which you will need the co-operation of a friend. It is not work that you can rush off in a few hours, and the footage expended need only be very small, but it will give you a thrill such as you have not experienced since that memorable day when you screened the first film you had taken yourself.

Then, too, we have in preparation another novelty : submarine cinematography, the camera being immersed in the bath tub or suitable tank ; but, of course, there must be something interesting to film in the tank. We shall tell you what. Most of the out-of-the-way ideas we have worked out call for only a small amount of film, but return dividends in interest and value out of all proportion to the footage used.

It should not be thought, however, that we are concentrating solely on stunts. One must have a solid groundwork on which to build. Indoor work calls for some knowledge of lighting, so we shall shortly introduce you to Dulcie, the Frigid Lady, who will personally demonstrate various interesting lighting effects.

If you are doing cartoon, trick work or animation it is often an advantage to take down your cine camera in order to effect some conversion or alteration. An article to be published shortly tells you how to take your camera to pieces, as it were, and put back the bits so that it functions better than before for these specialised activities.

Last month we concluded a successful series of articles on trick effects that can be produced with simple cameras. In a further series by a writer new to these pages we cover different ground and acquaint you with the fascinating intricacies of 'special effects,' which is the polite trade term for the nefarious practice of filmic deception. To quote from the first article, to be published next month : "From an amateur's point of view, time is not generally so important as the cost of a printer, and most amateurs will prefer to do what tricks they can in the camera rather than in the printer. Therefore, in ensuing articles, if a trick can be done by either method, the camera method will be described, and the printer only resorted to where the trick can be done by no other method, or where the camera method is so much more difficult as to rule it out."

A word, too, should be said for the new feature, "Do It Yourself," which begins in this issue. There is a great deal of fun to be got out of making the things one cannot buy, either because one has not the money to buy them, or because they are not available. Most of us at some time or another have longed for a special gadget for some particular job—one which could never be bought because there would not be a sufficiently large market for it, the cost of manufacturing a few raising the price to a prohibitive figure. Our contributor will describe how you can make such things for yourself, and will welcome your suggestions for gadgets you would like to own.

Whatever type of film one makes, editing must necessarily come in for a good deal of attention. In "Confessions of a Film Editor," which begins on the next page, Mr. Fred Pullin, well-known to most of our readers, gives helpful advice in an extremely palatable form. He has a fund of good stories to tell and behind each anecdote is a clearly discernible purpose. What better way of learning the rules—and successful deviations from them—of editing than from one who has made it his life's work ?

THE EDITOR

SUPERIOR COMMENT

The amateur film movement in Britain is discovering new national themes. Shop assistants and 'bus drivers are helping to put on permanent film record how Britain is seeing the war through.

One London society, finding amateur film stars now tied up in the auxiliary services, is producing a puppet picture. Another has made a job of filming country life in war-time.

Some 250 towns now have miniature Hollywoods of their own. The stars laugh when they see themselves on the screen.

Most amateur film-makers think themselves immeasurably superior to the amateur theatre. They are positive that their movement is the coming thing.

Mark Priestley, in "*The Star*."

CONFESSIONS *of a* FILM EDITOR

I. The Case of the Mourning Lady

Doubtless you have read many articles on editing but none, we are confident, more entertaining and useful than Mr. Pullin's "Confessions," the first instalment of which appears below. As Director of Film Editorial Service, Mr. Pullin has gained an enviable reputation as a doctor—specialist, rather—of amateur films. But his reputation as a professional film editor was built up long before the birth of amateur movies. Out of his long and fruitful experience of amateur and professional film production he has an absorbing fund of reminiscence to recount and practical advice to administer. And he does so with a mordant wit which will set the reader constantly chuckling. His is a storehouse of rich and curious memories; he will unlock it for your benefit each month and sort out for your instruction and diversion his adventures in that most fascinating of all branches of movie-making—editing.

By

FRED PULLIN

SHOULD a film editor tell? That may well be the reader's reaction to the headline on this page. Surely the professional reticence that restrains a doctor might well be imitated by a practitioner whose main purpose is to conceal all evidence of his activities? Surely, having contended many times in public that the film editing which draws attention to itself is bad editing, I should be more consistent to maintain a decent reserve about my own nefarious deeds?

A moment's thought, however, will suggest that it is only from his patient that a doctor needs to conceal the truth. His knowledge and experience are always at the service of his profession, and those who are studying to enter it. And while film folk might be better advised to allow the public to retain the illusions which the picture business exists to create, there is no reason why those who are interested in the more technical aspects should not chat over their experiences together.

No Scandal, Gentlemen!

Similarly, a headline that might seem lurid and sensational in a Sunday newspaper need not seem out of place in the more austere pages of *Amateur Cine World*. Vainly will the reader search these columns for dark scandals from the cutting-rooms of Hollywood or Elstree. Not here will he find startling revelations of how the Film Censor was hoodwinked, or confirmation of the scandalous suggestion made by Miss Anita Loos in "Gentlemen Prefer Blondes," that this august official keeps a private collection of the little bits he cuts out, to gloat over with his friends.

I shall not even invent vivid reminiscences of glamorous screen stars insinuating themselves into my editorial sanctum to coax me into deleting all close-ups of younger and lovelier rivals.

My confessions will be of a less exciting, but, I hope, more useful character. I will admit to meeting stars whose success was not attributable to merit alone. But if they exerted "undue influence" it was in a sphere far more exalted than that of the humble film editor.

Lessons of the Censorship

Many a time also it has been my lot to pilot a film past the British Board of Film Censors, and I willingly confess that an organisation which exists mainly for moral purposes has taught me many artistic lessons as well. Contrariwise, I must plead guilty to acting as unofficial censor to many films long before they were submitted to the Board.

More than twenty years ago I was engaged on Press work for a London firm who distributed the output of all the largest Italian film studios. In company with the two staff editors I saw every Italian picture that came over at that time. Our job was to estimate the chances of producing an English edition that would appeal to cinema audiences in this country.

Pina Menichelli in a scene from "A Woman's Story," an early Italian picture. Her features were described in the publicity bulletins as "among the most perfect on the screen" and she was reputed to have earned £75,000 a year.

It was a fascinating—and an exasperating task. Pictorially, those films were among the loveliest in the world. Italy has a wealth of natural resources, and her film producers had exploited them to the full. Romantic landscapes, glamorous gardens, noble buildings and two thousand years of artistic tradition. I would like those who urge our home producers to make more use of the British countryside to have seen how these early film directors turned natural scenery to account.

Pictorial Merit Not Enough

But beautiful scenes alone do not make a film. Their interest and appeal must be more than visual to justify their appearance on the screen. Too often the pictorial qualities of Italian films were allied to stories of the crudest and most naive description. Indeed, it was gradually borne in upon us that we had far more critical audiences to entertain than those for whom these films had been produced. It seemed to us that Italian picturegoers must have been content to gaze hour after hour at a succession of pictures with only the barest suggestion of a story to string them together.

Here were wild tales of orphan children carried off to lonely towers and rescued by dashing athletes who scaled mountains and juggled with impressive-looking boulders in joyous abandon. There were dramas of passion and intrigue, which really roused our hopes in the earlier reels. But almost invariably they ended with the suicide of the lovely heroine, or the death of the best-looking actor in the inevitable duel.

Matrimonial Mix-Up

It was not easy to produce from such material a film that in story, sentiment, and speed, would reach the hearts of the great British public. Our audiences do not sympathise readily with the husband who, finding his wife in her lover's arms, coldly proffers his rival a visiting card. The situation seems to us to demand prompt action, and I can still hear an exasperated Cockney voice crying from the back of a darkened cinema, "Garn, mate, go and 'it 'im on the ear'ole!"

Sometimes by great good luck the husband was so elderly that a timely sub-title would transform him into the heroine's father. Our young lovers could then triumph gaily over parental severity (provided that we could keep them both alive to the final reel) with a "U" Certificate for a wedding present.

Often it was possible to write into these silent subjects a far stronger story, or to use them as the raw material from which to build up a theme of greater appeal. The two editors who tackled this job have long since graduated into the ranks of British film directors, but they frankly admit that they found the experience thus gained invaluable in after years. And sometimes they were rewarded with one of those classic productions such as "Cabiria," "Fabiola" and "Quo Vadis?" in which "the glory that was Rome" was re-created in the full splendour of its initial setting.

It was thus that we had burned deeply into our minds the primary proposition of the film-maker's craft :—that The First Duty of Every Film is to Tell a Story, and that upon the sound construction of that story its success or failure must depend. We realised also that the first duty of a film editor was to find that story, and to see that it unfolded itself clearly, smoothly and entertainingly.

Just as the whole illusion of the screen is based upon the simple device of showing successive stages of the same action, so the art of the screen depends on showing successive stages of the same story. Every story, whether it be a tearful narrative of love and sacrifice, or the record of a great industry, a knockabout comedy of bathing belles and boatmen, or a documentary on sewage, must develop in a series of stages, like moves in a game of chess.

Each section has a purpose, and when that purpose has been achieved it must proceed, swiftly and smoothly, to the next. Every scene carried on after it has performed its function holds up the march of the story. The film editor's duty, therefore, is to keep the story continuously moving. The acid test he must apply to every shot and every scene is whether it contributes to that story or assists in its development on the screen. If it does not : the scissors !

Too Much Emotion

In preparing the British edition of a Continental picture we were often faced with a scene or situation that would jeopardise the success of the film in this country, and yet seemed vital to the whole progress of the story. I have seen London audiences rock with laughter as an Italian actress with upturned eyes soulfully rumpled her lover's hair, and I have seen the young man himself very obviously embarrassed by the ardour of his lady's wooing. Scores of beautifully photographed subjects were reluctantly returned because their over-emotional acting, or tragic fatality, would have appeared to our British sense of humour as ridiculous and even comic.

Towards the end of the silent era the Italian producers actually started to make alternative endings to their films to suit the supposed tastes of British picturegoers : one in which the hero and heroine fulfilled their luckless destinies according to plan, and another in which they were shown making a miraculous and unconvincing recovery.

How curiously stagey this shot looks, compared with the war scenes one is used to to-day ! It is from an early film (made into a presentable picture for British audiences by Mr. Pullin) " King of the People."

They even went so far as to engage the Irish-American director, Herbert Brenon, to make a couple of pictures in Italy. Brenon certainly put a new spirit into Italian films. For the first he planned an exciting chase through the canals of Venice. Gondolas proving too slow for his purpose, he borrowed two motor launches from an American cruiser. But here he encountered another obstacle. The authorities flatly refused to sanction such sacrilege.

But Brenon was not easily daunted. He rose early one morning, planted his cameramen at strategic points on the bridges, and set his boats dashing at full speed along the ancient waterways. Never before had Venice seen such a sight. Gondoliers gesticulated wildly as their fragile craft rocked dizzily in the heavy swell created by the audacious intruders, while crowds of spectators gasped their amazement at this latest example of the film producer's enterprise.

Sombre German Films

A totally different set of problems arose in making an English edition of a German film. Gone were the romantic, sunlit landscapes of the South, and the soft, natural lighting of the Italian studios. Gone, also, were the vivacious if exaggerated acting and the often childishly novelettish stories. In their place a long succession of subjects which, instead of rousing the British film fan to ribald laughter, plunged him into a mood of almost sepulchral gloom.

The best German silent films were, of course, of high artistic quality, particularly in their use of symbolic settings and heavy shadows. Examples of these still linger in our libraries. But Germany also turned out a vast quantity of inferior material which never reached our cinemas at all.

To the editor the first difficulty was tempo. It is no exaggeration to say that the majority of silent German films were almost unbearably *slow*. Their players had developed a method of acting so stealthily that at times it seemed almost stationary. This was liberally interspersed with close-ups in which the actors glowered at one another in agonies of suppressed emotion, and endeavoured to express the inexpressible with scarcely the flicker of an eyelash.

Perhaps it was from these early screen stars that the dictators learned to hypnotise their followers. You remember the cartoon of Hitler and Mussolini sitting for their portraits, while the photographer says ingratiatingly, " Now gentlemen—*scowl* please ! "

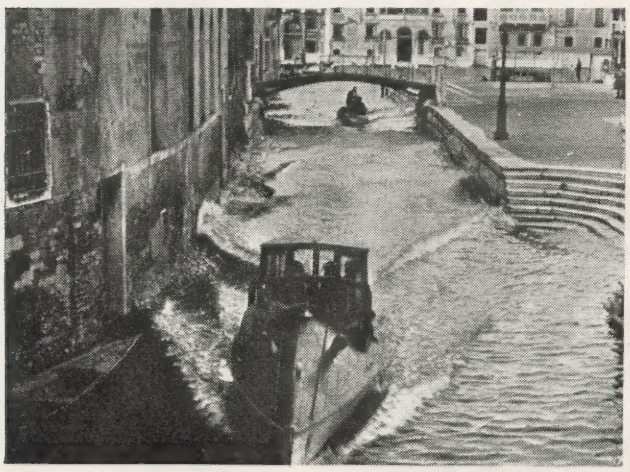
Admittedly the German technique was often impressive, because it was based on sound story construction. Yet I have found quite a simple and appealing story so overlaid with sordid and harrowing detail as to be quite unsympathetic to a British audience —or the British Board of Film Censors. There was a tendency, also, to spin out every scene far beyond its dramatic or emotional value, so that the whole became inordinately long.

The Safer Method

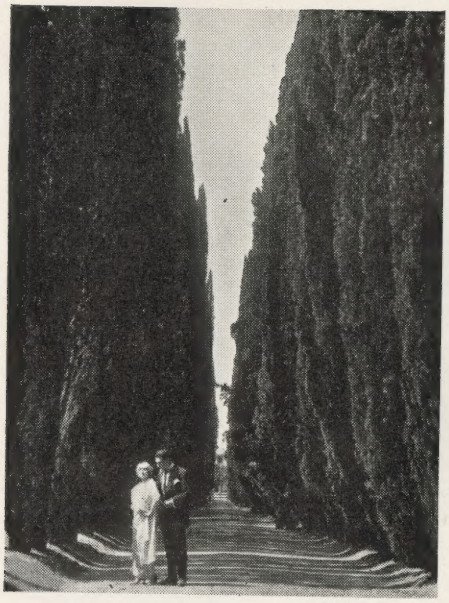
One's first instinct in facing a heavy German film was to cut out all the close-ups. But an editor must not be too impulsive. The safer and sounder method was to analyse the story down to its essential plot or theme, then review the whole film, carefully noting what sections actually helped the plot along, and which must in any case be deleted. And then, having broken up the film into numbered sections, rebuild the story out of its constituent elements.

I recall a typical picture of this class, a drama of mother-love, with a harrassed heroine who stalked through six or seven reels like a ghost at her own funeral. Married to a lusty young farmer, she yearned longingly and lengthily over all the young things on the farm, the chicks, the lambs, the calves and goslings, but had no child of her own. At last it seemed that her wishes were to be fulfilled, but attending the foaling of a black mare she received a vicious kick (shown carefully in close-up) which finally disposed of her hopes. A typical touch of ironic detail contrasted the heroine writhing in agony on a hospital bed with the mare, now happy with its foal.

(*Continued on next page, col.* 1)



Actual shot from " Maid of Mystery," a film made in Italy by Herbert Brenon. (See story on this page).



It is a mistake to let your background dominate the screen. In this shot from an Italian film it is hard to see the "wooed" for the trees.

In her absence the husband found consolation with a handsome young farm wench, who soon had a stronger claim on him than his childless wife. Realising her position, oh! so gradually, in a long succession of motionless close-ups, the unhappy woman decided to leave home and take a position as nursery governess to the child of a social butterfly. Here she found full scope for her yearning, but jealousy soon secured her dismissal, and once again she exercised her talent for speechless sorrow.

Longing to see the child again, she haunted the street where it lived and was recognised from the nursery window. The little one rushed out to her, and, as you have probably guessed, was knocked down by a passing car. Claiming the child as hers, she carried the unconscious form to her lonely attic, and for weeks tended it as her own. Of course, she was arrested for kidnapping, but the father refused to prosecute, and in the end she almost smiled.

Searching for Smiles

It was that wan, wistful, wintry smile that determined her destiny. Surely, I thought, a woman who can face up to such a packet of trouble and smile, must have *some* good in her. That last, sad smile must have had its predecessors, though obscured and overshadowed by the memory of her anguishing eyes with their glistening, globular tears. Maybe martyrdom was just a bad habit which she had allowed to grow on her, and of which she might be cured by careful editing.

There and then I dedicated myself to the task of retrieving those lost smiles and from them building up the character of our star. Perhaps it was a lucky guess, but it proved correct, for I caught her smiling no fewer than three times in the first reel—once at the lambs, once at the chickens, and once at her husband. So I was able to establish her character as a fairly cheery person right from the start. And as long as she had plenty to do she was reasonably happy. The great thing was to keep her from brooding, and in this I was fairly successful.

She had her troubles, of course, but what she suffered on the screen was nothing to what she had to undergo in the cutting room. We cut the kick, naturally, and we cut most of the scenes in hospital. The Censor would have insisted on that in any case. And we cut about a thousand feet of close-ups. But the chief feature of our treatment was to *keep her moving*. The moment she stood still she began to brood, and the moment she sat down she began to mope, but as long as she kept going she was as good as gold. And that stands true for most film stories. In the finish we almost had her skipping around like a school-girl, and you should have seen the smile she gave us in return for a happy ending.

But my own chief pleasure came from one of the Press critics, who was impelled to "congratulate producer and star on putting over the theme of mother love *without degenerating into mawkish sentimentality.*" No mention of the film editor, of course, but, as I remarked at the beginning of this article, *his* main purpose is to conceal all evidence of his activities.

NEW FEATURE BEGINS THIS MONTH

DO IT YOURSELF!

Every month our contributor will supply a page of practical ideas: things to make and things to do. If you have a pet gadget of your own invention, or feel the need for a device that you do not know how to make, Mr. Gauld will be delighted to hear from you.

By G. A. GAULD, B.Sc.

LOOKING back over more years of movie making than I care to think about, I remember well the early days when I sallied forth with one of the first Pathe hand-cranked cameras, a whole week's pocket money invested in a couple of chargers of film. A sixty-foot reel was a full length film, and every shot was taken with care and deliberation in an endeavour to cram the maximum amount of incident into the minimum length of film. As the field of activities widened and the need for additional equipment arose, I made it. Some of those gadgets are in use to-day.

Cinematography is a practical hobby and it is not therefore unreasonable to suppose that most of us can use a few tools. Some proficiency in carpentry and a little skill with file and soldering iron, and we can make most of the things we need. In many respects we are better off than the enthusiast with a bottomless pocket, for we can make gadgets which cannot be bought, and so greatly extend the scope of our hobby.

It is hoped to make this a page of practical ideas—things to make and things to do; and we would like readers to help. Let us get together in the workshop and share not only our good ideas but our difficulties. Like Syd Walker, we want to know! Hints about the care and operation of equipment; good practical ideas for gadgets; your own problem; all will be welcome. So drop us a postcard and let us tell the other chaps about it.

As for the present, before we set about making something, there is one job that ought to be tackled, and that is a general overhaul of the projector. The nights are drawing in and there is probably a bumper season before us. All the old films of happy days will be coming out to help us forget the unpleasant realities of the times; new demands may be made upon our services by local organisations. A breakdown at home is bad enough, but at a public show it is deplorable; it is our duty to do all we can to avoid the possibility of it happening. So if your machine has been getting a bit dusty on the shelf during the summer, get it down, whenever you have an hour or two to spare, and set about an overhaul.

Getting Down to the "Works"

First of all, remove the lens, condenser, lamp and reflector (if detachable), together with all dust covers, so as to get down to the "works," but avoid dismantling any of the actual mechanism unless you are quite sure of what you are doing. It will probably be found that oil has got splashed about; it is probably dirty and any grease will have become dried up and "gummy". The first job then, is to clean the mechanism.

Wipe away all the surplus oil with a clean cotton rag. Then, with a saucerful of paraffin handy, carefully wash out the gears and other parts of the mechanism with a soft paintbrush using the minimum amount of paraffin necessary. When it is clean, dry up all the surplus with a clean rag. The more awkward places can be got at with the brush, wiping it off on the rag, until the whole of the mechanism is perfectly clean and dry.

All the bearings should now be oiled, either with good sewing machine oil or a brand specially made for cinematograph apparatus. Over-oiling must be avoided at all costs, particularly in the vicinity of claws and sprockets, or it may find its way on to the film with disastrous results. A little thin motor grease on the teeth of all gears will promote quiet running.

Examine the Belting

Next have a look at the belting. The take-up belt will probably be of the steel wire spring variety. These have a long life but the joint should be examined to make sure it is quite sound. The belt drive from the motor is usually rubber and will in all probability have perished. If it shows any signs of cracking on the surface, scrap it, and obtain a spare from the makers. A sound belt is not only an insurance against breakdown, but may save several burnt out frames in the film as well.

The motor bearings will require oiling or greasing, according to type. If the commutator can be reached through the motor housing, it should be cleaned. A pad of cotton cloth should be pressed gently against the commutator while the armature is rotated by hand. This will remove the accumulated carbon arising from the wear of the brushes and will prevent short circuiting of the segments.

The speed control should be inspected, and the contact tightened up if it has become slack. It may possibly be burnt. In that case, it should be cleaned up with emery cloth to ensure proper contact with the resistance wire. In the same way, any other switchgear should be examined, cleaned and repaired as may be necessary. Dust covers may now be replaced and all screws and bolts gone over and tightened up, if slack.

Clean the Glasses

A general clean up of the glasses should be sufficient for the optical equipment ; it is worth while keeping a small piece of chamois leather for this purpose. Kodak Ltd. supply a cleaning fluid for obstinate specks or spots of grease, or a trace of ether on the chamois may cure the trouble. After the optical components have been replaced, the lamp should be inserted. Try the projector out on the screen and centre the lamp accurately so as to obtain perfectly even illumination.

Having disposed of the projector, let us turn to our films. Checking splices is a tedious job, but a damaged splice may not only cause a breakdown, but several feet of precious film may well be ruined by becoming tangled up in the sprockets before the machine can be stopped. So whenever we have an odd hour or two to spare we should get the films and run them through on the rewinder.

If the film is lightly held by the edges between thumb and forefinger, each splice can readily be felt and the film stopped for examination. A glance is all that is required. A sound splice shows up as an even dark colour, almost indistinguishable from the tone of the adjacent celluloid. It is easy enough, indeed, to recognise a good splice.

Recognising Faulty Splices

If it has come adrift, small lighter coloured patches will show up. This is due to the reflection of light from the air space between the two surfaces of film. If this is confined to a relatively small area and near the edge, a little film cement may be inserted with a brush and the joint made good by clamping in the splicer for a few moments. Should most of the splice have "gone," do not attempt to repair it. The film invariably warps at a joint and it is impossible to stick it together again with any degree of accuracy. It is far better to make a completely new splice even if it does mean sacrificing a couple of frames.

Careful oiling of the projector will generally avoid the presence of oil on our films but occasionally they do get dirty. This not infrequently happens to the first few feet of the first film of the show. Oil may accumulate at odd points when the machine is out of use. On starting up, before the oil becomes distributed throughout the bearings, a little may get splashed about and find its way on to the film surface. Because of this, I always run the projector for a few minutes before a show and wipe the gate before threading the first film. This also has the advantage of giving the oil time to circulate thoroughly before the machine is put under load.

An example of good composition: the converging lines lead to the centre of interest and the base is supported by the boat.

Film cleaners are available, but carbon tetrachloride from the chemists, or "Thawpit" will serve. A handy way to do the job on a comparatively short length of film is to fix a couple of small cotton wool pads to the ball of the first finger and thumb by means of rubber bands. A small quantity of cleaner is poured into a saucer and the fingers dipped in to moisten the pads. With the film in the rewinder, the dirty portion is drawn between the pads and the oil wiped off. A few seconds should be allowed for the cleaner to dry off before the film is wound up on the reel.

Wrinkled Screens

Our screen, if of the silver variety, will probably have suffered from a summer in store. Unfortunately, wrinkles and cracks in this type of screen show up very badly in the light from the projector. There is no real cure for these troubles, but if the screen is stretched taut and hung up for a few days, most of the wrinkles will disappear. I have reduced cracks and local dents very considerably by ironing them out with a warm, not hot, iron. The screen is placed over the domestic ironing board with a blanket pad underneath. The surface is covered with a clean white piece of cotton cloth, and the damaged portion of the screen ironed out with a pressing action rather than the more normal sweeping action of the iron.

A greasy finger mark or dirt may be removed by the careful application of ether or "Thawpit" on a clean cotton rag. Before this is attempted however, an experimental rub should be made in the bottom corner of the screen to make sure that the cleaner has no effect on the silver paint itself. In any case, the application should be made very lightly as the screen surface is very delicate and easily damaged.

And now let me conclude this month with a reminder. Please do not forget that this is YOUR feature. I want to know of your problems, for between us we can probably iron them out—and at greater length than is possible through a postal reply through the Enquiry Bureau, which, I understand, handles a very considerable volume of correspondence on all subjects. In "Do It Yourself," however, we have the advantage of specialising in one particular aspect of amateur cinematography, and your queries can therefore be dealt with in more detail.

Titles on Positive Stock

Effective titles are easily, quickly and cheaply made at home with positive stock. Very pale blue paper, backed with a white card, is written on with indian ink in a ball-pointed pen. The wording, first sketched lightly with soft pencil, is spaced with a lettering guide consisting of horizontal slots in tough paper. One border, with cut-out centre, behind which each title is placed, saves re-drawing.

With two Photofloods in their reflectors twelve inches from the middle of the card, the exposure is f/5.6 if a contrasty hydroquinone developer is used. After fixing and washing, the film is cleared by dipping in weak permanganate reducer which also removes any developer stain.

Suitable developer formula is Turner's "Latitude": 1 oz. Quinol, 4 oz. Sod. Sulphite (cryst.), ½oz. Pot. Bromide dissolved (in that order) in 17 ozs. of water at the temperature of a hot bath. Add, when cool, 1 oz. of caustic soda previously dissolved in 2½ozs. *cold* water. Well cork in small bottles ; dilute 1 in 8 for use and develop for four minutes. Fixing : 4 ozs. hypo and ½oz. Pot. Metabisulphite in 20 ozs. of tepid water. Clearing : ½oz. Pot. Permanganate in 20 ozs. water, 1 oz. oil of vitriol in another 20 ozs. ; take ½ oz. of the former solution and 1 oz. of the latter and make up to 20 oz. with water for use.

Positive processing can be done with a red safe-light until the fixing bath has removed the creamy whites ; thereafter white light can be used.

POST RECORDING *on* DISC

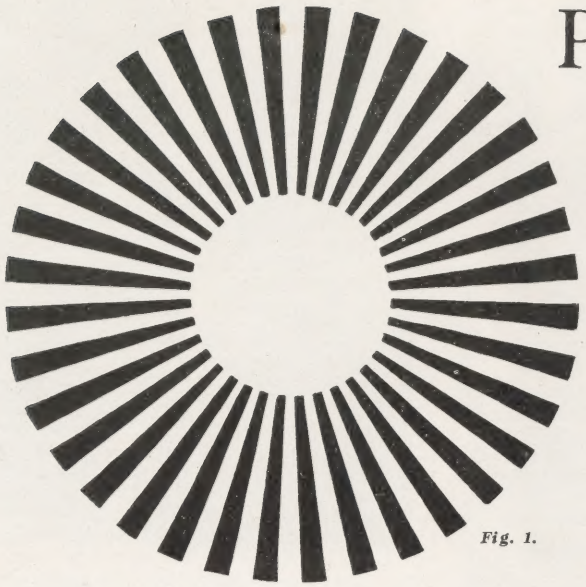


Fig. 1.

We have received many requests for full information on this subject—the latest from a reader at Fort Jameson, N. Rhodesia. The technique of S.O.D. recording has already been dealt with in "A.C.W." In this, and the concluding, article (to be published next month) our contributor disposes of difficulties the experimenter is likely to meet with, describing how synchronisation is achieved between film and record. Next month: start and change-over of records and methods of post recording.

By JOHN MARTIN

MOST keen amateurs must have longed at some time or other for the addition of sound to their films. Musical accompaniment by means of gramophone records has come to the fore in recent years, and those who have seen any of the *Amateur Cine World* "Ten Best" shows will appreciate the importance of the musical score which has been worked out for the films. Suitable music can induce the right mood and atmosphere for a film, but there is no doubt that the addition of speech in some form or other enhances the presentation even more and gives far greater scope in the production of amateur films.

There are two methods of adding speech to sub-standard films: by sound-on-film, in which sound is recorded on a band on the film itself, and sound-on-disc, in which the sound is recorded on gramophone discs and played back at the same time as the film is being projected.

Severe Limitations of S.O.F.

Sound-on-film is the method now universally employed in the professional field, but it has, at present, severe limitations for the amateur. True, it is possible to add speech to amateur films by this method, but sound-on-film suffers from serious disadvantages as far as amateurs are concerned. No apparatus is yet on the market for home recording, so one must go to a studio and have the recording made professionally. The finished sound film is a duplicate and the cost is consequently high—approximately £16 for 400 feet of 16mm. film. Finally, the film can be shown only on a sound projector.

A slightly different method, the Tanar Link system, was introduced a short time ago. In this, the sound is recorded on a separate film, and on the playback the two films are run through together and synchronised by means of a special link system. This offers certain advantages in that the original film can be used, and the cost is therefore reduced, but it still suffers from the two main drawbacks that the recording cannot be made at home—one must attend a studio—and a sound projector and special link system are necessary. Sound-on-film, therefore, for the amateur who wishes to add sound to his own films, is not yet the ideal method.

Sound-on-disc, however, seems to offer much more scope for adding speech and sound to our films. The whole of the operations of recording on discs can be done by an amateur at home. The running costs are extremely low—400 feet of 16mm. film can be scored on two 12″ discs at a total cost of only 8/-. The original film, which can be of any gauge, is used and it is not necessary to change to a sound projector. Results with modern equipment and discs, such as the Simplat, are comparable to, and indeed, often better than the sound heard with many films in the professional cinema. Amateurs who, a few years ago, tried sound-on-disc and discarded it because of the poorness of the results, will be amazed at the quality which can now be obtained on modern discs.

Puzzle Corner: No. 3

In the Hugh Herbert film, "La Conga Nights," is an astonishing trick shot near the end. It is a panning shot, and starts with a medium shot of Hugh Herbert conducting a band. The camera then pans round to the band, which we discover to consist of no fewer than four more Hugh Herberts, all dressed differently! Hugh Herbert, the conductor, is standing in such a way that he is partly in front of Hugh Herbert No. 2, but there is no suggestion of ghosting. There is, however, a noticeable vertical white line running down between Nos. 3 and 4 (counting the conductor as No. 1). How could such a shot have been made?

(Answer on page 201)

The apparatus for recording and playback costs very much less than even the cheapest sound-on-film projector. We require first of all a recorder; this includes recording motor, tracking device, cutting head and turntable (cost from £9 upwards); microphone (30/- to £10); double turntables, electrically driven (£6 upwards); amplifier (£4 to £15); loud speaker (£3 upwards). Naturally, the more we pay for the apparatus, the better the quality obtainable.

The technique of sound-on-disc recording for amateurs was fully dealt with in this journal recently by Mr. Norman Dyer, and it is not proposed to go over the same ground again. Sufficient to say that with the apparatus and methods he recommends it is possible for any amateur to get excellent recordings. Once the general "teething troubles" of recording have been overcome, we shall be in a position to consider the application of the recorded disc to the film.

In the professional field there are two methods of adding speech and sound to a film: first, to record the sound at the same time as the film is taken, and secondly, to add the sound after the film has been shot, this latter being known as post-recording. It is possible to use either of these methods with sound-on-disc, but post recording is by far the most useful and easy method for the amateur. The first method imposes too many restrictions on the camera, since to drive the recording turntable we require an electric supply, so its use is practically restricted to work indoors.

Post recording, on the other hand, allows perfect freedom for the camera, outdoors or indoors. Again, with direct recording a powerful amplifying stage is necessary for the microphone, since the microphone will, of necessity, be some distance from the players to enable it to be kept out of the picture field. With post recording the player can talk directly into the microphone and better quality is obtainable.

The Chief Problem

The chief problem of the sound-on-disc system is the synchronisation between film and record. Even the simplest commentary, one which does not follow the action too closely, will require some method of synchronisation to ensure its success, and if we aim at a closely-knit commentary of the news-reel type, synchronisation becomes all important. What we require is some method of keeping the projector running at a steady rate of 16 frames a second and the turntable at 78 revolutions a minute.

For a commentary which does not follow the action too closely, we can employ the stroboscopic disc method. A stroboscopic disc for the turntable for 78 revolutions a minute can be obtained from most gramophone shops, and if this is placed on the turntable and illuminated by a lamp from a 50 cycle A.C. supply, the correct speed will be shown when the bars of the stroboscopic disc are apparently stationary. Once set, the turntables will keep roughly to the same speed.

For the projector a stroboscopic disc can be constructed to work from either a single frame shaft or an eight frame sprocket. One for an eight frame sprocket was published recently in this journal. Attached to the projector and illuminated by another small lamp, the disc will show when the projector is running at the correct speed. The speed of the projector will tend to vary, so attention will have to be directed to keeping the bars of the disc apparently stationary both in recording and playback. This method is simple to use and will give rough synchronisation but unfortunately can only be used on an A.C. supply. If the supply is D.C., or a closer synchronisation is required, the following method will be found most suitable.

As most readers are aware, an A.C. current produces a flicker, a 50 cycle supply giving 100 flickers a second, and the working of the stroboscopic disc depends on this fact. D.C. current, on the other hand, has no flicker, but fortunately we can produce an artificial flicker and still use the stroboscopic principle by utilising the blinks or flickers of the projector shutter. Most modern projectors have a three phase shutter, that is, there are three black-outs for every frame, so that with the projector running at the standard 16 frames per second, we have 3 x 16 = 48 blinks per second, or 2,880 blinks per minute. If we divide this by the number of revolutions per minute on the turntable we shall obtain the number of bars necessary on the stroboscopic disc.

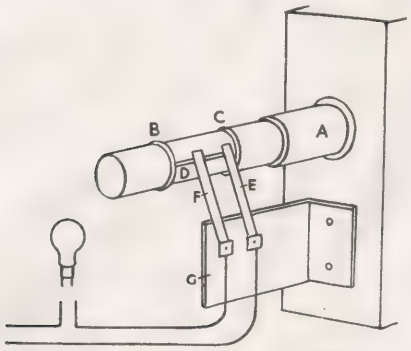


Fig. 2.

The standard gramophone speed is 78 revs. per minute, but for the sake of an even number of bars on the disc we can advance this to 80 revs. per minute (the slight increase in speed will make no appreciable difference). Dividing 2,880 by 80 we get 36, so that we can now construct a stroboscopic disc with 36 black and 36 white bars, as in Fig. 1.

There are several projectors on the market, notably the Bolex, which have optional two bladed and four bladed shutters, but the same principle for the calculation of the stroboscopic disc holds good—the two bladed shutter will require a disc with 24 bars and the four bladed 48.

As we shall require several of these stroboscopic discs it will be found a great convenience to prepare a copy negative of Fig. 1. Any photographic dealer will make this for you, but leave instructions that you require a negative of maximum contrast. From this negative any number of copies can be printed off, a contrast grade of paper should be used to ensure a good black and white print. A 3″ diameter print can now be stuck down on each disc as it is cut, so that every record will then have its own stroboscopic disc permanently attached.

The record with stroboscopic disc attached is placed on the turntable, and the turntable moved into such a position that it can receive light reflected from the screen. By regulating the speed control of the projector until the bars of the disc on the turntable are apparently stationary. we can keep the film and record in step. If the speed of the turntable is above or below 80 revs., we can still keep perfect synchronisation as long as we hold the bars of the stroboscopic disc stationary by advancing or retarding the speed control of the projector.

The method employs a definite ratio between the projector speed and the speed of the turntables, but as long as this ratio is

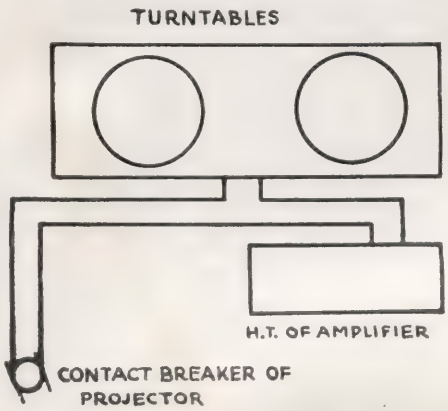


Fig. 3.

maintained it does not matter at what actual speed either the recording or the playback is done. For instance, we might record with the turntable at 76 revs., when it would be found that to keep the bars of the disc stationary it would be necessary to reduce the projector speed to approximately 14 frames per second. On the playback we could have the turntable at 82 revs., when it would be found that the projector would have to be speeded up to approximately 18 frames per second, but as long as the ratio is maintained, i.e., when the bars of the stroboscopic disc are stationary, the synchronisation will hold.

Obviously this method as it stands has only a very limited use, since it is only suitable for very short throws, where the turntables can be placed close enough to the screen to pick up sufficient light to illuminate the stroboscopic discs and yet near enough to the projector for them to be seen by the operator.

Overcoming a Drawback

This drawback can be overcome, however, by transferring the 48 blinks per second of the projector shutter to a small neon lamp by means of a contact breaker attached to the projector. Most projectors have an external knob, which is directly or indirectly connected to the main driving shaft and revolves once for every frame, and it is to this knob that the contact breaker is attached. This contact breaker is not on the market, but its construction is well within the scope of any handyman, or, failing this, an engineer or competent wireless man could easily make one from the illustration and description which follows.

The design of it will vary with different projectors, but once the principle of it is understood, it will be a simple matter to construct it to fit one's own apparatus. The one illustrated fits a B & H Filmo projector in which the main shaft is hollow, but with other makes a slightly different method of attaching the contact breaker to the shaft will be necessary.

A short piece of ebonite rod is obtained to make a tight fit into the shaft of the projector (*A*, in Fig. 2) and two narrow brass collars, *B* & *C*, are fitted tightly over this about ½″ apart. The portion of ebonite rod between *B* & *C* is then turned down on a lathe to recess it slightly. To this recessed portion are then fixed three thin narrow bands of brass, spaced equally around the rod (one is illustrated *D*) and these are then soldered at each end to the collars *B* & *C*. Two narrow brass strips *E* & *F* are now fixed so that they make contact—*E* makes contact with the collar *C*, and *F* with the thin brass band *D* and the recessed part of the ebonite rod between these three bands.

Switch for Lamp

The strips *E* & *F* can be attached to the projector at any convenient spot by means of a small vulcanite plate (*G*), and two wires connected to them and then taken to a lamp holder and the leads from the mains and connected in such a way that the brass strips form a switch for a small wattage lamp, preferably a neon.

By revolving the ebonite rod we can now switch the lamp on and off ; the current will flow and light the lamp when strip *F* is in contact with one of the three brass bands (*D*) and the lamp will be switched off when *F* is in contact with the ebonite rod in between the bands.

Each revolution of the shaft will switch the lamp on and off three times, or, with the projector running at 16 frames per second, we get 48 blinks per second on the lamp. By a slight adjustment of the ebonite rod in the shaft of the projector we can adjust the black-out of the projector shutter to synchronise with the black-out of the lamp.

A small hole should now be drilled through the external knob of the projector shaft and right through the ebonite rod, and a pin driven in to secure the rod of the contact breaker permanently to the shaft in this position. In many projectors the knob on the main driving shaft is not hollow, as in the Filmo, so in these cases the contact breaker can be fitted to the knob with a small collar and a set screw, and once the correct position for the rod has been found, it can be fixed by tightening the set screw.

For A.C. or D.C. Current

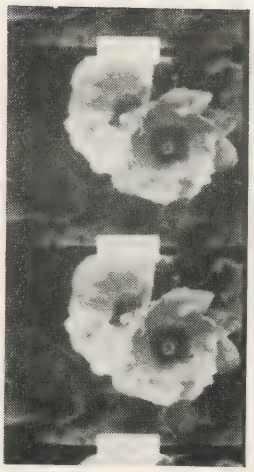
We have now got over the main difficulty in so far as we have a lamp to do the work previously done by the reflected light from the screen. The results are still not ideal, as we can only use this method on D.C. current, since on an A.C. supply the A.C. flicker would conflict with the projector flicker. What we really require is some way of adapting this method so that it can be used on A.C. or D.C. current.

Fortunately, there is an easy way of doing this, as we have a D.C. current available in any amplifier, either an A.C. or Universal type. If we connect two wires, one to the positive and the other to the negative of the H.T. supply, we shall get sufficient D.C. current to light two small neon bulbs, such

(*Continued on page 204*)

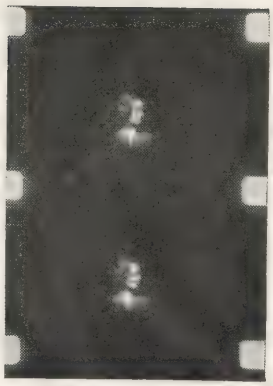
Practical Photographic Effects

A.



B.

The hesitant amateur may perhaps be encouraged to learn that all of the shots reproduced in these pages were taken within the last few weeks.



C.

MANY amateurs are inclined to play for safety by avoiding shots taken towards the sun ; yet for certain subjects such lighting is ideal, a typical example being shown in strip A. This is a close-up of a white chicken about which it will be noted that there is full detail in the side feathers and wing, a bold outline down the breast, and strong light on the tail. The sun was towards the camera and to the right ; sun behind the camera would cause burning out of all detail in the brilliant whiteness of the chicken unless one stop under-exposure were given. As it is, a certain degree of stereoscopy is noticeable and the shot has sparkle. (Taken on Gevaert Ortho at f/6.5 on lawn of small garden, early August afternoon).

Strong *direct* sunlight, however, is necessary in such a case as illustrated in strip B, which shows a bee at work in a hollyhock. Lighting conditions were the same as for strip A, but the camera was only nine inches from the subject, with 20mm. lens at f/6.5.

For both A and B the light strength was such that a mid-shot would have been correctly exposed at f/8, but the half stop extra exposure was given to the chicken because she was back-lit, and to the bee-in-Hollyhock because with the camera and cameraman so near, they shadow the subject from much of the indirect light that would otherwise reach it. Normally, a full stop extra is allowed for back-lit subjects, but only half-a-stop was allowed strip A, because of the whiteness. In each case an exposure meter told the right story.

Miniatures are unusual and often impressive on the screen. Strip C was shot with an iris diaphragm fixed one inch in front of the standard lens, and with the opening closed right down to a diameter of one twentieth of an inch. The subject was carefully posed at the centre of the picture, and a full stop extra exposure given, to compensate for the loss due to the minute iris opening. The appearance of the full close-up of a person's head in a dead black surround is somehow extraordinarily impressive : there is an air of remoteness difficult to attain by other means. Use : chiefly sentimental, for thought flash-backs, etc.

'A Respectable Composition'

Sometimes it is useful to convey the impression of a telephone conversation by a shot of the poles and wires : and as a relief from the generally uninspired "hack" nature of such shots we attempted to make a respectable composition, the result being shown in strip D. The poles are bunched up in a diagonal composition which leads the eye away into a remote point about the centre of the frame. This is quite satisfactory, and was achieved by means of a 6-inch lens, the set-up being as shown in the accompanying still. One so seldom associates the use of the telephoto lens with composition that this example is offered as the likely starter-up of a train of thought . .

Further to the matter of composition, strip E is put forward as the ghastliest set-up ever contrived. Having recovered from the shock of seeing it, one will tend to catalogue the worst errors . . . .

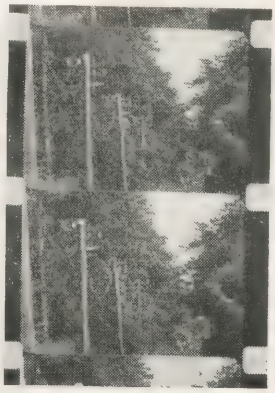
(a) What *is* it ? C.S. of girl, or L.S. of road ?
(b) "Composition" leads eye to car, part of which is cut off by the bottom boundary of the frame.
(c) Telegraph pole grows out of girl's head !
(d) Awful empty expanse at top of frame.
(e) Exposure correct for L.S., considerably under for girl.

Cut !

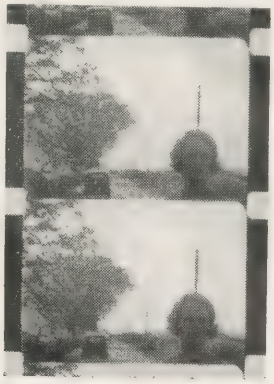
The use of the tilted camera is linked with composition : strips F and G are of the same subject : a part of Box Hill, the slope of the hill being about one in six. Yet strip F seems to show a stretch of flat country—because the camera was sloped upwards, parallel to the hill : whereas strip G emphasizes the slope because the camera was kept level. The contrast is made more marked by deliberately allowing a large expanse of sky in F, which one associates with flat country. In G, the set-up almost crowds out the sight of the sky in the top right corner of the frame, and this is what one associates with hilly country.

One thinks of scale effect chiefly in terms of those instructive pictures one sees of

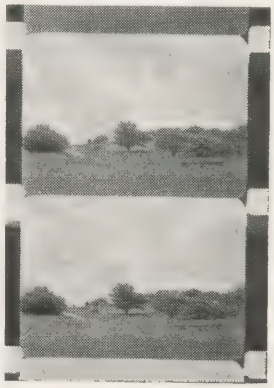
Camera set up for D.



D.



E.



F.

CLOSE-UPS IN SUNLIGHT

. . .

MINIATURES

. . .

COMPOSITION

. . .

SCALE EFFECT

. . .

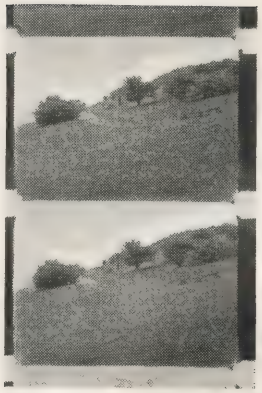
NATURAL TITLES

. . .

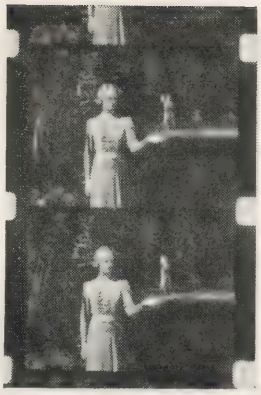
DOOR KNOB

. . .

TAIL PIECE



G.



H.

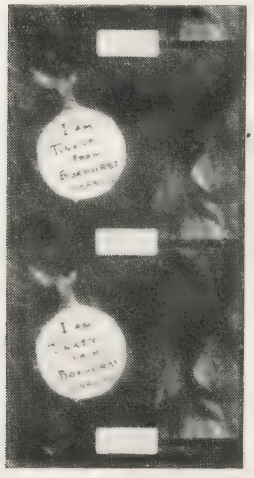
insects standing beside match boxes or pennies. Or one thinks of Laurel and Hardy, supposed to be themselves when young, cavorting about among enormous furniture. Scale is governed solely by the distance away of the camera, and it is simple to show a person standing on his or her own hand by first photographing the person holding out the hand, against a dark background, and then winding back the film and, with the camera about five times further away, shooting the same person in a position to coincide (approximately) with where the hand was in the first shot. Strip H is an example. It is preferable to mask off the balance of the frame when taking the second shot, but not essential if a dark background is chosen.

Natural titles generally score over formal titles as they are classed as "picture" as opposed to "caption." And with the present wide use of indentity discs, one gets increasing scope. Strip J shows a home-made disc which was shot in full close-up while being worn by a small Yorkshire terrier. Its simple charm is quite appealing, and, in addition, the very nearness to the dog greatly thrills the audience. Shot at nine inches.

Strip K is a close-up, at about nine inches, of a chromium-plated door knob, held, it will be observed, in the cameraman's right hand. In the knob is seen a brilliant little picture of a house, and a sky with fleecy clouds, and to the left a tall, curiously bent tree. In other words, the convex mirror effect is being used. Expose for the distant subject (here f/8 on film of 23 degrees Scheiner on a bright summer day) but focus on the surface of the knob—or, more accurately, about half an inch behind the surface. Needless to say, a piece of black paper, with a suitably shaped hole cut in it, can be held over the knob when it is not desired to show the thumb of the operator.

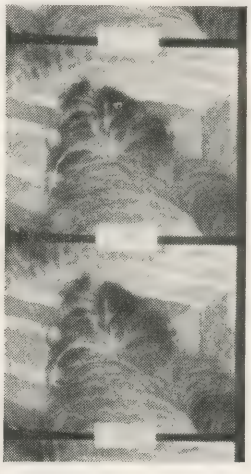
There is something that tickles an audience's fancy in very big close-ups, and the more so when unusual in subject or camera angle. Strip L is what the dog sees, when he glances over his shoulder to make sure his tail's O.K. This is a straightforward shot at nine inches, only depending upon reasonable co-operation from the dog. The shot registered one of those slow wags that indicate provocative questioning on the dog's part, and was cut in immediately after a close-up of the dog looking over his shoulder. The screen effect is most satisfactory.

The distance, nine inches, is quoted in several close-ups mentioned above; this happens to be the focus distance when the lens is set to the nearest focus possible, and is not marked; one foot is the last engraved mark. A piece of cord nine inches long is carried so that this most useful distance can easily be used. A dot in the lower left-hand corner of the viewfinder indicates the centre point of the picture area included, there being no parallax adjustment on the camera.



J.

K.



L.

Darkening Those Awkward Shots

SOMETIMES, in editing, one is faced with the awkward position of having to use a shot which is definitely lighter than the rest of the sequence—perhaps an inset of a letter which appears startlingly bright after a dullish preceding shot, or perhaps a shot which has been rather over-exposed.

The question is how to darken such shots slightly, to match in with the rest: the normal method of intensification, by bleaching and re-development, can, of course, do nothing to those parts of the frame where all the emulsion has been burned out, as in such areas there is nothing to intensify!

Accordingly one is driven to the rather crude but undeniably successful method of giving the film about five seconds' dip in "fade solution" (any proprietary brand) then a very quick rinse in clear water, then hang to dry after a wipe down with soft, fluffless cloth (previously wetted and wrung out). Note that these fade solutions should be very well shaken before use, to ensure maximum strength and full mixture of the colours: failure occasionally tends to leave the fluid with a distinct colour, which makes a disconcerting intrusion on the screen effect.

* * *

Indoor Family Films are portraits of homely actions, just as still photographs are portraits of not-so-homely (we hope) features. To ensure candid sequences the gear must be brought into action without disturbance. A sturdy stand carries the camera and one photoflood in reflector; the modelling lamp is supported by a lighter stand about eight feet high.

The background can conveniently be lit by a top-light carried on a thirty-inch boom stayed out from the picture rail, on which it is hooked. This lamp, in a deep reflector to prevent direct rays from reaching the camera, also back-lights the actors. A meal or a card game will distract their attention from the unaccustomed brilliance.

It will be necessary to "cheat" the three lamps in order to go round a dinner-table. Preliminary practice in an empty room enables the camera-man to move swiftly with confidence.

* * *

Foreground Objects in interior work, whether for studio or family filming, can have many uses. Primarily, coupled with graded lighting, they throw up distance: a dark foreground, powerfully lit mid-shot with action and a flat grey background is the usual formula, but if lights are scarce this may become a bright but flat foreground, strong middle and dark background.

The foreground object also lends itself to useful cheating. The near-by settee or table conceals the (arid) stretch of (inferior) floor-covering in the (painted) ducal library, hides the heroine's unfortunately flat feet or the amateur scene-painter's omission of a skirting-board. Alternatively, the pedestal and flower-pot is a hollow corrugated-cardboard sham, containing a battery of lights, filling up the "black hole" in the middle of the large set.

IN these days, when circumstances make it somewhat more difficult to gather together the comparatively large groups of people who are needed to carry through to conclusion a film play production, the cinematographic experimenter searches around for other applications for his hobby. The man who has joined a club is generally gregarious in tendency, and solitary experimentation does not always appeal to him.

In the following articles, our contributor suggests a line of work which can best be accomplished by two or more enthusiasts working in close co-operation. It has sufficient of difficulty in it to attract the really earnest worker, while at the same time, as films which we have seen eloquently testify, there is much satisfaction to be obtained from successful results. There is something strangely intriguing in a stereoscopic picture in full colour, and our contributor shows that such a consummation is well within the scope and skill of any serious worker with good class equipment.

. . . And Now, STEREO

By

GEORGE H. SEWELL, A.R.P.S.

THE number of attempted methods of colour photography is legion because the idea of colour has always fascinated experimenters. The attempts at stereo cinematography are fewer only because photography itself started a long time before cinematography, and the experimenters had to wait for the advent of the moving picture before they could start to make it plastic as well as apparently active. As has been the case with colour, many of the attempts at moving stereoscopy have been unsuccessful because their would-be inventors have failed to realise the fundamental requirements which are set up by the problem.

Stereoscopy is a term derived from the Greeks, and means, briefly, to 'see solid'. When a normal person looks at a number of objects in front of him, he is conscious not only of their solid character, but also of their relative position in space. He is able, if the objects are near, to put out his hands and touch them unerringly. Or if he has an instrument, such as a pointer, he can place the point of it on a given spot without difficulty, whatever the distance. That is because the human being sees stereoscopically.

Secret of 'Seeing Solid'

This advantage has a disadvantage to a photographer. Probably most of us have at some time seen a lovely avenue of tree trunks in a wood, have photographed this 'cast iron certainty' of a pictorial subject, and then in the print discovered to our chagrin an indistinguishable clutter of leaves, twigs, branches and trunks. We have probably adduced every reason but the correct one, which is that the camera does *not* see stereoscopically.

It cannot, it only has one eye. Dual vision is the secret of seeing solid. If you doubt it, go into that wood, select that lovely avenue of trees and then, when you are satisfied that it displays to the full the qualities you admire, *close one eye.* Immediately the scene will sink into unco-ordinated confusion, just like the print. If you haven't a convenient wood just round the corner, try a row of railings with some sort of detailed background behind them, or go to within about three feet of a window frame and look at the details in the moulding, first with both eyes and then with one.

That, then, is the first criterion: you must have dual vision for stereoscopy. Now it is surprising that very many people indeed are quite unaware of the next simple fact—so unaware that many thousands of pounds have been wasted by experimenters because they have failed to grasp it. That fact is: *The two eyes must not see the same view.*

An Experiment

Try this experiment. Stand by a window, about five feet from the frame, looking out at the scene. Then, without moving in any other way, place your hand over one eye. Observe the details of the frame and of the scene, and note particularly the relative position of a part of the window frame against some feature in the background.

Now, still maintaining exactly the same position, uncover your eye and cover up the other one. You will immediately become aware that the relationship between foreground and background objects has entirely altered, also, as your eyes become more accustomed to this test, you can open and close them alternately quite rapidly, and study the finer details of the foreground objects.

You will thus begin to realise that the left eye sees a little more of the left side of things, and the other a little more of the right side of things. In fact, they see two different views, just as if a one-eyed man had moved from one position to the other.

If you have an aptitude with the pencil, you can demonstrate this in an even more vivid manner by drawing the same subject from two different viewpoints and then looking at them through a suitable viewer. I have done this myself with an ordinary quarter-plate camera with a piece of plain glass instead of the normal focussing screen, and a piece of tracing paper mounted on the glass. I set up a ball, a cube and a cone and lit them strongly, and then drew the outlines. Then I moved the camera a few inches to right or to left, and did the same thing again on another piece of paper.

Important Rule

Placed in a viewer the effect was of a wire frame work in the shape of the original objects, standing up clear and well defined. By using only a slight lateral separation an effect of low relief was obtained. With greater separation the effect was enhanced.

That brings us to another important rule: the separation when taking your picture need not be identical with that of the human eye. Normally, it is desirable that it should roughly correspond, but the rule has some useful applications. For example, some work has been done with the low-powered microscope, using a tiny amount of separation, finally examining greatly enlarged pictures. At the other end of the scale, aeroplanes have taken pairs of pictures dozens and even hundreds of yards apart, and the resultant pairs of prints have been examined stereoscopically.

We have not actually heard of it being done, but there should be some application of the method in criminology in reading the indentations left on paper when a message has been written in pencil on another piece of paper resting on the one being examined. Combined with the present methods of oblique lighting, this might give some very interesting results.

We have now established our main principles. Let us see how they affect the practice of stereoscopic photography, and in particular the limitations they set upon its application to the cinema.

First of all, we must have two entirely separate records of our subjects taken from two different viewpoints. Secondly, the resulting pictures must be shown in such a manner that the left eye only sees those pictures taken through the camera or lens in the left position in relation to the subject, while the right eye sees only the record taken from the right position.

It would be helpful to examine how these conditions are observed in 'still' photography where the mechanical problem is somewhat simpler. If your subject is one which does not move, it is possible to take stereo photographs with a single camera. The camera is set up on a tripod, preferably on some form of support which permits lateral movement of the camera. With the camera in position, an exposure is made. Then, without moving the distance of the camera from the object, it is moved exactly left or exactly right (according to which is the first position adopted), and another exposure is made. The resulting negatives constitute a 'stereo pair' and must be marked to show that they belong to each other, and which one was taken from the left and which from the right.

A more usual method is to use a stereoscopic camera which is equipped with a pair of lenses as nearly identical as it is possible to obtain with manufacture, selection and matching. The great deal of skilled work involved in this process of lens pairing accounts for much of the cost of the stereo camera, but other factors are the close matching of the diaphragm and shutter mechanisms. It is obvious that the two negatives should be as close in photographic characteristics as possible. The interior of the camera is generally divided so that it virtually constitutes two cameras side by side, but interconnected.

A third method, which is employed with the miniature camera, is to use a prismatic device which causes two images, perceived at opposite ends of a viewing base, to be converged, and be recorded closely together on the film, but entirely separate from each other.

In the cine-camera we are faced with a more complex problem, inasmuch as we now have to secure a rapid succession of records in dual form, and those records must be taken from two different viewpoints. It will not be sufficient, for example, to take twice the normal number of pictures, and then to print the result on two film strips, each picture alternately on opposite strips. As the viewpoint is identical for all the pictures, there would be no illusion of solidity. We must duplicate the conditions of actual vision, in which the two eyes each see a different view.

For this reason another method, quite often suggested by non-technical readers, is also impracticable. This consists of taking two separate records side by side, and then projecting them side by side upon the screen. What the would-be inventors do not realise is that in life *each* eye only sees *one* view, but by this method *both* eyes are made to to see both views.

It is a simple matter in a 'still' stereo viewer to put a screen or mask between the two halves of the viewer so that each eye sees only one picture, but it would not be possible to do this when projecting a cine film, as each person would need his own division screen extending in front of him to a point sufficiently near the picture screen to partition off his two eye impressions.

CINEMATOGRAPHY *for* *Amateurs*

Simple System

The problem, therefore, is to secure this separation by some other method. Many attempts have been made, some with a certain degree of success. A simple system is that based on the properties of complementary colours, and, by a queer coincidence, is another application of a method which was used to obtain simple moving pictures. Those who are familiar with the operation of photographic colour filters will know that light will pass freely through a filter of its own colour, e.g., red light will pass freely through a red filter. It will, however, be stopped by a filter of its opposite or complementary colour, e.g., red light will not pass through a blue-green filter.

On the other hand, if the two filters are truly complementary, then if they are separately mounted in projection lanterns, and beams of light of the respective filter colours are thrown on to a screen, they will combine together to give a close approach to whiteness. If, instead of using two lanterns, you use one lantern with the two filters rapidly alternating in front of the lens, two colours will again combine to give an effect of whiteness.

If you print your film picture in blue-green, project it on to the screen, and then examine it through a red filter, the effect will be of a picture in terms of black and grey against a red background. Conversely, when you print your film picture in red and examine its projected image through a blue-green filter, the effect will be of a picture in terms of black and grey against a blue-green background.

Take a few shots expressive of the fall of the year. A scenic film is not the only place for them. For instance, they can be used symbolically, to illustrate the decline of anything.

Print all your 'left' record pictures on to a film in one colour, alternating them with your 'right' record pictures on the same film in the opposite colour. Then equip yourself with a pair of glasses in which the left eye-piece is a filter colour complementary to the 'left' record pictures, and your right eye-piece is complementary in colour to the 'right' record pictures. Then project this at a speed of 32 frames per second. Your left eye will see only one set of impressions, and your right eye will see the other set; your brain will receive 32 impressions per second in flat form, but will resolve them into 16 impressions per second in solid form.

Let us see exactly what happens. With the red eye-piece, the blue-green image will give a picture in the left eye, and the red image which follows will be uninterrupted by the eye-piece and give the left eye the impression of a plain red screen. With the blue-green eye-piece, the red image will register a picture in the right eye, while the blue-green image which follows will give the right eye the impression of a plain blue-green screen.

The brain will perform the somewhat complex operation not only of combining the left and right pairs to give an illusion of solidity, but will also to some extent combine the general effects of redness and blueness perceived by the two eyes to give an effect of near-whiteness.

Perhaps, now, you remember the simple 'moving pictures' of childhood days, which you secured by placing a piece of blue-green and a piece of red gelatine alternatively over a jumbled picture in a book which was printed in those two colours.

Special Screen

The cinematographic system outlined above necessitates some very complex methods in producing the alternately coloured frames. It would, however, be possible to experiment with the system by using two cameras and two projectors side by side, the films having been toned to the two complementary colours. We will advert to this later.

Another method which has been used, and which attained considerable success in the experimental stages, and even went to the length of successful public demonstration in a small way, employs a special type of screen. Many will be familiar with the old Kodacolor system, in which the surface of the film base was embossed with a series of 'organ pipes' whose function it was to act as lenses. The special screen used for the method of stereoscopy under consideration has some of the appearance and some of the properties of this tubular lens system, and consists of vertical bars of transparent material.

The theory is that, if two independent images are projected from lanterns side by side, refraction inside the bars will cause the two eyes of the various observers to see the two different images. So far my only contact with this process has been on paper, but we are assured that some extremely interesting results have been obtained.

(*Continued on page 204*)

READERS' FILMS REVIEWED

Amateur films of any size, subject and gauge may be sent for review. Those that reach a reasonable standard of merit are awarded a Leader. A special animated Leader is given for films that are particularly noteworthy. Please do not send us your film until we ask you to, but first advise us that you have a film you wish reviewed, stating its length and gauge. We will then reserve a date for screening it, and inform you accordingly. Please do not forget to enclose the cost of return postage with your film. Address: The Editor, "Amateur Cine World," 300/304, Gray's Inn Road, London, W.C.1.

By THE EDITOR

KEIGHLEY & DISTRICT CINE CIRCLE recently promoted a competition for which six films were received—quite a respectable entry—which they sent to us for judging. A report on each film has already been sent them. In the following notes we have omitted any assessment of the relative merits of the films because it is unlikely that the reader who has no personal interest in the productions will care two hoots about it.

Instead, we have concentrated on the editing—and not alone for that reason. Some of the films are of subjects that cannot now be tackled; at this stage, therefore, there is not much point in saying that this and that should have been done, that certain shots should have been secured on locations it would now be impracticable to visit.

So we must limit ourselves to a discussion as to how the available material might perhaps be improved by re-arrangement of the shots, addition of sub-titles, and so on. This course limits the field somewhat, but as far as these particular films are concerned it seems to be the most reasonable one to pursue.

Wrong Beginning

One of the films, "Scarborough," is a pleasant little picture, with nice observation, pleasingly composed shots and some good close shots towards the end. But the beginning is wrong. It is too localised, being a sequence devoted to a miniature railway. Its place in the film gives it a significance it does not in fact possess. If you were making a film of London you would not open it with, say, some shots of the amusement arcades. You would try to establish the 'atmosphere' of the city and show its representative features before getting down to the particular.

In doing so you would be following out a practice that has applications to other aspects of cine technique. For instance, if you have a medium and a close shot of the same thing, you would splice in the medium shot before the close-up, this being a natural sequence. If you are selecting some particular feature of a place for examination, you are in effect showing it in close-up in relation to the rest of the film, even though the shots themselves may contain few close-ups. It should therefore be introduced by general establishing shots.

Now in "Scarborough" there *are* general views that could quite well be used to open the film, but for opening shots it pays to depart from the orthodox now and then. It should be our aim to ensure that the beginning is as arresting as the subject matter will allow, so that the attention of the audience is fixed at the outset. About half way through the film there is a good shot, from a fairly low angle, of two people walking along the sands. The sky occupies most of the frame area, there are quite impressive-looking clouds in it, and the audience will assume that the views are what the two people see or that the latter are actually in those places.

In "Visit to New York and Niagara Falls, 1939," the treatment is noticeably wrong. The film is in two reels, the first in monochrome. The second, in colour, almost exactly duplicates the first, except that a few more shots are included. What a waste of Kodachrome! The author should, of course, have reserved it for one particular feature of the trip, but in saying this we are bolting the stable door after the horse has gone.

The only thing to do now is to try and retrieve the error on the editing bench. Quite obviously the audience does not want to see the same thing twice over. One reel will have to go, although it need not be discarded altogether. It would be best to let the colour reel stand alone as the author's record of his trip.

But what to do with the other one? Has he made another holiday film in a previous year, or does he plan to make one when times are better? In either case, he could make use of part of the monochrome reel. Assume

An hour's stroll in the park will provide you with some useful library shots for which it should not be difficult to find a place in your next film. Why not mark the spot from which you take them, and return in the winter to secure interesting contrast shots?

Concerning Transitions

OF all transitions the *cut* is the quickest and represents immediate sequence in time: two scenes intercut even signify parallelism in time. The *dissolve* is a linkage: the association, though purely visual, is frequently used for metaphor—the strokes of a flat-bed printing press are matched with those of a sledge-hammer. Sometimes the dissolve condenses an occupied interval of time: the camera shows in detail how a sculptor starts a clay model and then dissolves to the finishing touches.

The *wipe*, frequently misused in newsreels, properly stands between cut and dissolve. Travelling in the same direction as the screen movement—for instance, overtaking a farm cart and leading in a tractor—a wipe abbreviates lapse of time: proceeding against the screen movement—as when a left-to-right wipe erases a racing car speeding right to left and substitutes the same car stationary at the pits—it emphasises opposition.

The *fade* is not a join but a break. So is the *iris*. These signify change of scene, an indefinite time-interval, a change of location or mood.

Each transition has its use; out of place it is a false punctuation mark.

he has made a film of a holiday at Eastbourne. Why not make a new introduction for it? To the family, who may rather have tired of it by now, it will give it a new lease of life and provide him with many hours of pleasurable work.

They are trying to make up their minds where to go. They consult travel literature. John yearns for New York, Mary passionately desires a cruise. They study booklets on both types of holiday and gaze dreamily before them. Cut in appropriate shots of ship scenes and views of New York. The author's journey was not, of course, in the nature of a cruise as such, but who is to know that? But their dreams fade into the reality of a decision for Eastbourne.

There will still be a lot of shots left over. The producer is a member of a club. Are they making a film now? Could some of those shots be utilised for a picture in which the action takes place on board ship? Build one or two simple interiors in the studio and intercut shots of and from the real boat.

Still some shots left over? Why not use some in a magazine film or a few in a puzzle film composed of shots of places likely to be familiar to the audience, the idea being that they should guess where the places are.

Too Much Footage

The author went by 'plane to Niagara Falls and devotes a great deal of footage to the passengers in it, frequently panning backwards and forwards. Then we see all of them alighting from the machine, when we would much rather see the Falls. A considerable proportion of these shots should be cut. You are doing a disservice to the friends you meet on holiday by holding on shots of them for an inordinate time. The same amount of footage broken up by variety of angle and action will register far better, though it appears to be shorter.

A rather puzzling feature of "Continental Glances" is that, although the holiday seems to be by car we see parts of it only in one or two shots, and the holiday makers set out by train. Surely it was more important to the narrative to show the car being unloaded and starting off on its journey, rather than devote so much film to the English train journey. Perhaps the author went in one of those luxury motor coaches? But if he did, this should have been established. The fact that we are not sure whether he went in small car or large coach is a rather devastating condemnation of the haphazard treatment. Yet considerable care has been expended on the titling and assembly of shots. To set the matter right he needs to take some continuity shots, featuring the car. This he could quite easily do at home.

"Country and Garden" is 200ft. of 8mm. film of flowers, nicely exposed and presented, and very roughly grouped as to seasons. But it is in effect just a very long series of pictures of garden produce—an animated catalogue. Even a catalogue would give *some* information about the flowers. There is material here for a worthwhile film, but the author must help it out with explanatory sub-titles and possibly action shots illustrative for example, of methods of growing. Unless one is a lover of flowers, to sit through nearly a quarter of an hour of pictures of them is something of a strain, particularly since the shots are for the most part static.

Stills from Cine Film

UNDER present circumstances one likes to have stills of friends and relatives more than ever, and the cinematographer may be forced into partial agreement with the still merchant who is always able to whip his pictures from a voluminous pocket (which is admittedly quicker than darkening a room and setting up for projection). But it must always be remembered that good stills can be had by photographing the chosen frame of film, held as a still picture on the screen, using a fast panchromatic film in the still camera and giving about 8 seconds at f/4.5 for average screen brightness.

It is easy to say this, of course; and as easy to add that any still expert amongst one's friends will be pleased to come in and do the job: but to prove these statements is difficult in the case of personal films because any dishonest scribe can hand over an ordinary still and state, unblushingly, that it was snapped from the screen!

To avoid this loophole, the present writer has enlisted the help of the late Mr. Rudolph Valentino, who in 1916 played the second lead in a film called "An Adventuress" starring Julian Eltinge; this was re-hashed in 1922 after Valentino had sky-rocketed to fame, and a 16mm. version was shortly afterwards made available.

Rudolph Valentino in "An Adventuress," made in 1916—a still of a certain historic interest.

From a close-up in this 16mm. version, the accompanying still was taken: points of interest are the false moustache, the monocle-cord (the monocle being "essential" to the character portrayed) and the hard accent-light on his left shoulder. H.B.

"Approaching Shadows": A One-Minute Film

MANY cinematographers like to make those short films with surprise endings that seldom fail to tickle the palate of the audience: and here is a fairly routine example, in the 1-minute category, which has the advantages of an all-exterior (garden and street) setting, and no explanatory title (upon which far too many of these films depend for their point). It provides small parts for two men, a woman, and a child; one more could be added if desired.

1. Main Title. "The Approaching Shadows."

2. Fade-in. M.S. A woman and child stand anxiously outside the front door, waiting . . .

3. L.S. A car drives up, man gets out carrying black case, enters garden gate . . .

4. M.S. . . . comes up to them; asks a question. Woman shakes her head sadly; slowly they enter the house.

5. L.S. Slowly a blind is pulled down.

6. M.S. Child reappears at door, followed by woman, comforting; man also puts hand on child's shoulder.

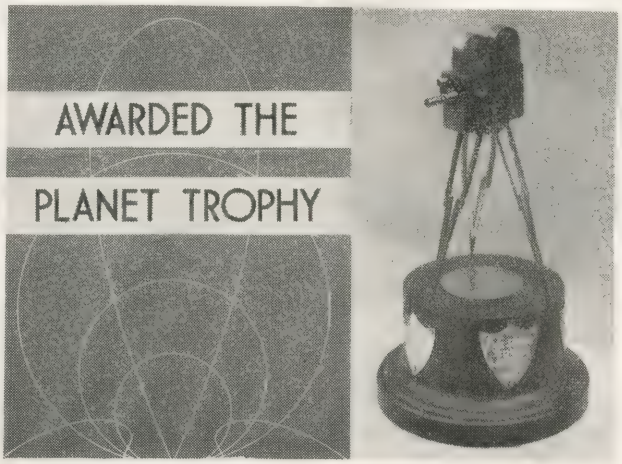
7. C.S. Suddenly the man looks up at . . .

8. L.S. . . . another man hurrying in at gate, carrying a parcel . . .

9. M.S. . . . he joins them, undoes parcel to reveal films for the show: all overjoyed, hurry into house. Fade-out.

Attractive Trophy

Below is a reproduction of a leader strip given for the film which wins the Planet Amateur Film Society's trophy. This trophy is awarded each year to the producers of the best privately made film, a selection of which—chosen by ballot between non-entrants—is always screened in the society's annual public show. Built and presented by an ex-member, Mr. Eric Stanhope, the camera and tripod together only stand four inches high above the plinth, and even the lens turret revolves. Although the trophy is held only for one year, the leader, as well as an engraved shield on the base of the 'pot,' permanently record the prize-winners.



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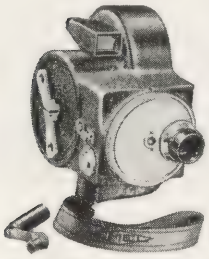

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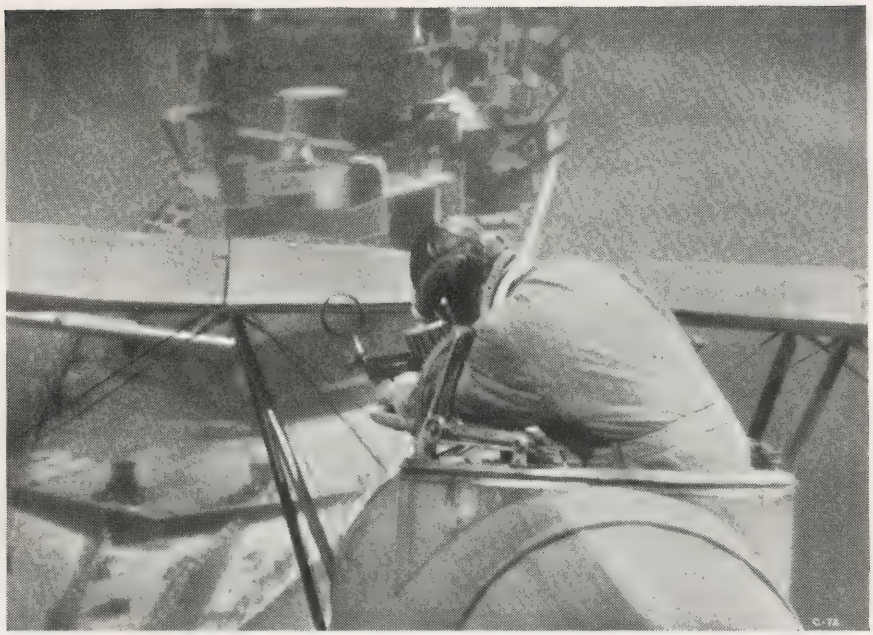


Model shot of the "Deutschland" used for back-projection. A scene from "Convoy," reviewed in this article.

FACT and FANTASY

In this review of recent releases our contributor discusses "The Blue Bird," "Convoy," "The Grapes of Wrath" and "Rebecca," particular attention being paid to the special effects

By B. G. D. SALT

EVER since the production of Walt Disney's "Snow White", film producers seem to have been rediscovering that fantasy can make excellent screen material. We have had a couple of "Topper" films, another Invisible Man, "Dr. Cyclops", "The Wizard of Oz", and now "The Blue Bird". But this month we have also two important films which are essentially concerned with fact—"Convoy" and "The Grapes of Wrath".

One can hardly doubt that "The Blue Bird" was directly influenced by "The Wizard of Oz". Both are concerned with the same theme, both show the adventures of a small girl, unhappy at home, in a world of her own imagining, both point the same moral, and both are spectacular colour films with vast sets. Personally, I preferred the earlier film.

A Considerable Achievement

From a technical point of view, "The Blue Bird" is a very considerable achievement. Colour is used with intelligence and effect. For example, rich reds were used for the house of Mr. and Mrs. Luxury, while pale blues and pinks were used for the ethereal Land of the Future. When the children walk along an avenue of trees leading from the past, the trees in the past are bare; then they gradually become trees in autumnal colours, and then eventually they are in the bright greens of Spring. From all fantasy shots the distant horizon was eliminated, giving an other-world effect. For example, for the Land of the Future—a huge set occupying an entire stage, 250 feet long—a 360 degree cyclorama was built. In one place a small lake had a lip, over which the water flowed, instead of a rim, and in this place the water appeared to blend with the sky. The effect of there being no horizon was that the whole set was floating high above the earth.

A hit on the "Apollo"—another shot from "Convoy." Note the waves in the bottom left-hand corner. (See next page).

By far the most spectacular scenes in the film are those of a huge forest fire. For this purpose Nick Kaltenstadler built 2000 trees. Two forests were built, one on a lot for burning, the other in the studio for other shots and in case of retakes. To make trees, nail kegs were threaded over a thin eucalyptus sapling from which the limbs had been removed. On to this trunk, a plaster cast of the requisite bark was laid, and the tree was completed with limbs from the Californian eucalyptus, of which there are a great many varieties with various leaf forms. The leaves and boughs were sprayed with a mixture of paint and glue which prevented them holding their own autumn at inconvenient times in the middle of production.

The forest fire itself is terrific. Not only does the whole catch ablaze, sending up huge flames, but one after another of these plaster trees, which must have stood 50 or 60 feet high at least, come crashing down, apparently missing the terrified children by inches. It is a fire fit to rank with that in "In Old Chicago".

Hush! Hush!

It is said that Sam Goldwyn once remarked, referring to the production side of the business, that one did not *have* to be mad to be in the film business, but that it certainly helped! The rule appears to apply to the distribution side as well. I called at Ealing Studios the other day to try and pick up some information regarding the model and process shots in their film, "Convoy".

They said they were very sorry that they were not permitted to give any publicity to any trick work they used, not because it was more or less secret, but because there was now a general agreement with the distributing concerns to refrain from mentioning film tricks. The latter apparently thought that box-office receipts would drop if the public were told too frequently that films were largely faked.

Presumably the public are to imagine that the German government obligingly loaned the use of the "Deutschland" in the middle of a war, in order to help the production of an anti-Nazi film. Likewise, the public, I imagine, are expected to believe that magic carpets are obtained direct from India with the blessing of the Yogi, and that Elstree and Hollywood have contracts with the inhabitants of the next world for an adequate supply of ghosts.

"Convoy" is well worth visiting for its magnificent model work. It is probably the most expensive film made in England since the outbreak of war, and the money

(*Continued on next page*)

spent on it has not been wasted. It is, perhaps, inevitable to compare it with " For Freedom ". The latter suffered considerably from a filmic point of view, from the necessity for keeping to actual facts, from the lack of genuine shots of the actual engagements, and from the fact that the players were largely amateurs at acting.

" Convoy " has none of these defects. The story, as such, is slight and unimportant, but it is based on the sort of facts that are happening every day and is not restricted to portraying actual historical incidents. The lack of genuine shots of naval engagements has been overcome by abundant use of the best model work yet to come out of an English studio. The acting called for no particular skill, but such as it is, is mostly above reproach.

" The Grapes of Wrath " is the second film to be based on a book by John Steinvbeck. The first was " Of Mice and Men ", and the new film is, if possible, even better. It is directed by John Ford, whom readers will remember for having directed " Stagecoach ". Those with longer memories will remember that he also directed the talkie version of " The Informer " and the silent epic, " The Iron Horse ". So to say that " The Grapes of Wrath " is as good as anything he has yet done is praise indeed. Apart from its superb direction and acting, the film contains some of the most striking low key photography the screen has yet seen. When one sees such photography in black and white, one can only regret the coming of colour.

Readers should look out for the sequence where three men are discussing by candle light in a deserted farmhouse the turning out of the tenants of the farms. The quality of these scenes is superb, and undoubtedly an ultra rapid stock was used in conjunction with a minimum of light. It is quite possible that the scenes were actually shot by candle light. Anyone who has had occasion to use the Agfa Ultra rapid stock—unobtainable, of course since the outbreak of war—will know how results could be obtained with what would appear to be an almost incredible lack of light.

A scene from " The Blue Bird " in the making. Note the lamp on the camera truck—a technique more common in Hollywood than here.

Let us take a closer look at the model work. The models of the ships were built, not by a studio carpenter or model maker, but by Mr. Ough, who professionally makes model ships for the Admiralty. The bugbear of model work is invariably water. The shape and motion of waves and water particles nearly always give the show away unless the models are on a huge scale. The models in "Convoy" were some three or four feet long, and whole stage was converted into a tank.

The results are amazingly good. If the reader will look carefully, however, at the small waves in bottom left hand corner of the accompanying still of the " Apollo ", he will realise that they do not look quite real. In the film, a fluttering flag gives away another model. But it needs a sharp eye and some knowledge of what to look for to detect the model shots (except, of course, those which for technical reasons could have been nothing else). The other still of " Convoy " shows a model shot of the " Deutschland " being used for back-projection.

One more film which should be seen this month is Hitchcock's first American film, " Rebecca ", based on Daphne du Maurier's book of the same name. Although Hitchcock has successfully exhibited his bag of tricks, this is not at all the sort of film we have been led to expect from him. There are no railway trains, no crime organisations and no curious mixtures of broad farce and tragedy. But bearing in mind both " The Man Who Knew Too Much " and " The Lady Vanishes ", this film is probably his best.

The picture opens well in a typical Hitchcock style. As in " The Lady Vanishes ", it starts with a crane shot on a huge model. We see some closed park gates, while a voice describes a dream. We track up to the gates, through them, in spite of their being closed, through a narrow tunnel of a drive, overgrown above and below, and finally, after many a twist of the drive, up to a magnificent model of a fire-gutted house.

This shot has several interesting technical features. How, for example, did the camera pass through the closed park gates ? Actually one gate was made in two pieces which could easily and rapidly be pulled apart. (Remember, they were only model gates). The camera tracked up to the space between two bars of the gate, and soon as the bars were out of range of the lens, the gate was snatched into two pieces, allowing for the passage of the camera.

Unfortunately, the snatching apart, which had to be done when the camera was very close to the gate, was carried out two or three frames too soon. A quick eye will detect the movement of the bars before they are quite out of picture.

Clever Tracking Shot

The track along the twisting drive was a not inconsiderable feat, for the overgrown ground was too rough for the camera to run on, the overhanging trees prevented its suspension from above, and the twists of the drive prevented the use of a crane. Probably rails for the camera truck were laid along the drive and covered over with undergrowth, which would be snatched away as soon as it was out of picture and before the arrival of the truck.

Hitchcock seems fond of this snatching-away stunt, for it is used yet again in the last shot of the film, where the camera tracks right into a raging fire—this time on a full grown set. Here again a quick eye will notice a row of flames drop suddenly out of picture just too soon, to allow the passage of the camera. Presumably these flames came from trough of paraffin which was removed at the last moment.

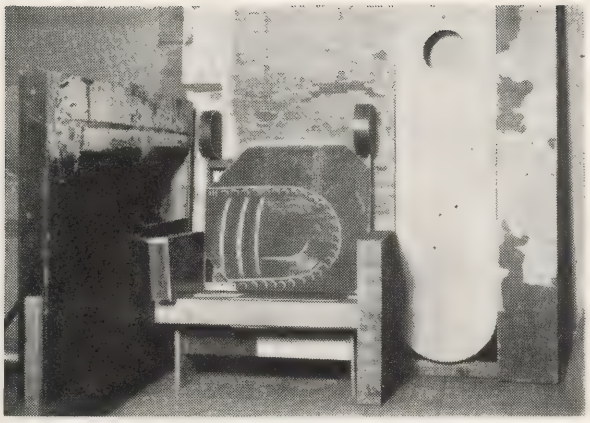
Hitchcock has been well served by George Barnes on the camera and by Jack Cosgrove on the special effects. The film as a whole, though not so deep and not concerned with social problems, is superficially not unlike Ibsen's " Ghosts ". Notably a complete and convincing character is built up in both, a key character in the story and who never appears at all, because in each case the person is dead. It is an object lesson in story writing (or in the case of " Ghosts ", play writing) to draw so clear a character without ever introducing it.

NEW PUPPET FILMS

Paramount announce that they have signed up George Pal, described as the Walt Disney of Europe, for six Technicolor " Puppettoons." Although the actors are puppets, there are no strings, and the individual puppet never moves. To eliminate the jerkiness which has marred previous attempts at puppet cartoons, Pal has devised the innovation of creating an individual stationary figure for each phase of a movement. Where the cartoonist draws a separate picture for each motion-step, Pal builds a separate doll. The result is a flexibility and a fluid motion equal to that achieved by the conventional cartoon, plus the advantage of complete third dimension.

The 32-year-old Hungarian has been producing films for five years, his production activity having been carried out largely in Prague and in Holland.

Round the SOCIETIES



Reports for the November issue (published Oct. 16th) should reach us not later than September 26th. Stills are also welcomed.

TWO films are now being made by the **Beckenham C.S.** (Hon. Sec. : A. R. Kerhey, 38, Brockwell Park Gardens, Herne Hill, S.E.24) : "Diamonds are Trumps" (9.5mm.) and a story, at present untitled, known as Production No. 21. For the former a set representing part of the interior of an air liner was constructed—and dismantled with regret on completion of shooting. Stages in the construction of the set are illustrated on this page. There remains one more short sequence—of a prison cell — to complete the shooting.

The director had at first almost despaired of finishing the film because, owing to evacuation, it seemed impossible to get members together, but the opportunity at last presented itself and the leading actor spent part of his holiday acquiring a sun tan from the studio photofloods.

The three photographs on this page show successive stages in the construction of a set representing part of the interior of an air liner. It was made by the Beckenham C.S. for their 9.5mm. film, "Diamonds are Trumps," now nearing completion.

Production No. 21 tells the story of a sceptic's conversion to a realisation that ghosts do exist. The film is being shot on 9.5mm. and 16mm. simultaneously, is complete except for a few inserts and is now in the hands of the director for editing. (Incidentally, in our view the director should always take a hand in the editing, even though he may act only in an advisory capacity. After all, he knows best the effects he intended to produce).

The society is experiencing difficulty in obtaining films from other clubs for showing on projection evenings. The programme Secretary, Miss M. Ogg, 78, Barmead Road, Beckenham, will be very pleased to hear from any society willing to loan films on a reciprocal basis. And it might be added that Beckenham's films are invariably worth seeing.

* * *

Members of the **Northern Polytechnic F.S.** (Hon. Sec. : A. C. Pierson, Northern Polytechnic, Holloway, N.7) have been discussing our comments on the suitability of the main title of their first film, "Knitting," which is not about knitting at all. But unless anyone can think of a better one, they have decided to retain it.

Most of the interior shots are now complete ; the first spools are described as fairly satisfactory from the dramatic and technical points of view. The result of one afternoon's work in the pub next door was most gratifying, not alone (we are told) because work in a pub is always gratifying, but because difficulties with lighting were successfully overcome.

But nature is not so easily tamed as electricity. On a recent Sunday in August members went to Petts Wood, in Kent, to work on some of the exteriors for the film. The shots required are vital to the picture, so that it was unfortunate that the light should have been so variable. One minute the sun was blazing, the next, the sky was overcast. By using Super XX and watching for the sun's sporadic appearances, the camera crew managed to iron out most of the variations in density, but even so there is a tendency to flatness.

Members who have had no experience with projectors are now having lessons in their operation on Monday evenings. When they can pass a simple test showing their ability to use the projectors without tearing films to shreds, they will be able to borrow one of the society's projectors for use at home.

It is hoped that during the winter months programmes of films produced by other societies, and of films of scientific, industrial and general interest, will be arranged periodically.

* * *

The **Watford A.C.C.** (Hon. Sec. : 146, Queen's Road, Watford) certainly deserves congratulations, if only for sheer persistency. Twice since war broke out its demise has appeared certain. On the first occasion, in November last year, intensive and enthusiastic publicity secured some 30 new members, and the club carried on at full speed.

May and June of this year saw 27 members called up, and but 10 active members remained. This time, the most enthusiastic publicity and the dissemination of circulars at local cinemas failed to have any effect. At the eleventh hour the Watford Camera Club, which had been in similarly difficult straits, approached its sister organisation, and at a meeting held on Aug. 21 it was decided to amalgamate the two clubs, which will function from the premises of the cine club. A motion is tabulated to change the club's name to "The Watford Cine and Camera Club" and the fusion may thus—and quite properly —be permanent.

For the time being the camera section will meet on Wednesdays and the cine section on Thursdays : although signs are not wanting that the two sections will take a mutual interest in each other, which will lead to complete fusion of the best type. All members are, of course, on an equal footing.

The camera section meets next for portraiture. The cine section is now putting the final touches to "The Trumped Ace,"

(*Continued on next page*)

SAVILLE'S

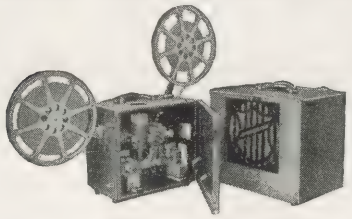
The Cine Service of the North

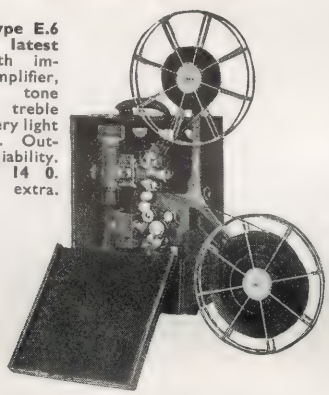
PURCHASE TAX

We still have a large stock of all the best Cine Apparatus. Buy now before the Purchase Tax comes into operation.

IN STOCK FOR IMMEDIATE DELIVERY

Latest Model Utility Filmosound Projector with improved take-up and amplifier, 10w. output. Supplies of these projectors are very scarce. Buy now to avoid disappointment. Price **£167 15 0.** Transformer extra £11





Marshall Type E.6 Projector, latest model, with improved amplifier, independent tone controls for treble and base. Very light and portable. Outstanding reliability. Price **£158 14 0.** Transformer extra.

★

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Bolex G.916 1940 Model, with one lever and improved ventilation, 500 watt lamp, built-in transformer **£55 0 0**

UNREPEATABLE BARGAINS

ALL GUARANTEED FOR 12 MONTHS, IN PERFECT CONDITION

PROJECTORS

Filmo, 8mm., 400 watts, all gear driven, as new **£42 0 0**
Filmo, JJ 16mm., 750 watt, all gear driven, carrying case, transformer **£51 0 0**
Bolex D.A., 9.5mm. and 16mm., 250 watt lamp, resistance, case, little used... ... ... **£22 10 0**
Bolex G.916, 500 watt resistance, in specially made mahogany projection case **£38 10 0**
Ditmar Duo, 9.5mm. and 16mm., latest type, 500 watt lamp, resistance, case **£29 10 0**
Agfa Movecta Super, 16mm., 375 watt, built-in transformer, latest model, great illumination, little used, case, originally £52 7 0 ... ... **£36 0 0**
Pathe H Built-in Transformer, latest model, good order, cost £12 ... ... **£9 0 0**
Bolex G8-16 for 8 and 16mm. films, latest model with built-in transformer, 500 watt lamp, short focus lens for 8mm. films, carrying case, new type adjustable 2/4 blade shutter. As new **£48 10 0**

TALKIES

Pathe Rural, 17.5mm. 20 watt output, in perfect order **£25 0 0**
Two Model A GeBescope Projectors, coupled to one Special Magnavox Speaker with change-over switch for continuous programmes. Overhauled by makers **£85 0 0**
GeBescope Model C, overhauled by makers, fitted tone control. Originally £175 ... ... **£59 10 0**
Marshall Type B, 750 watt lamp, little used, perfect condition, complete with transformer ... **£87 10 0**

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and would welcome new members for an autumn production. It is hoped to hold a dance in November.

* * *

The electrically driven camera which is to be used for shooting the puppet film, "Strange Tactics," forthcoming production by **Luxor Films** (Hon. Sec. : Aylwood Dares, 106, Hodford Road, Golders Green, London, N.W.11) has had certain refinements added to it : a frame-by-frame counter, for instance, and a rev. counter to ensure that the motor is turning at constant speed. Every shot has been scripted and lighting and camera problems disposed of. But there still remains the problem of the puppets themselves, which members are unable to make sufficiently life-like. However, experiment proceeds. The first models to be built and tested proved quite unsatisfactory, but two members have now produced other models that photograph well.

Another S.O.F. programme was arranged recently for prospective members, and resulted in the enrolment of three. " Derby with Joan " was the feature film.

* * *

" Conversazione," **West London Film Productions'** current film (Hon. Sec. : A. F. Shave, 14, St. Lukes Road, Westbourne Park, W.11) calls for a cast of several people whose film age is about sixty. Most of the members are rather young, so that it is inevitable that a good deal of time should have been spent over make-up, many tests having been made with and without it.

It is encouraging to note that new members are coming along steadily, although, of course, still more are desired.

* * *

The **Bradford Cine Circle** (Hon. Sec. : A. C. Whitehead, The Towers, Clayton, Bradford) continues to carry on. The A.G.M. takes place on Sept. 29th and meetings are to be held every Sunday at 2.30 p.m. at which visitors are cordially invited. The syllabus includes visits to the Halifax and Keighley cine clubs, talks by members and programmes of films. On Sept. 22nd a programme of motor cycle interest will be given.

* * *

We are glad to learn that the formation of a cine society in the Kingsbury, N.W.9, district is proposed : the **North-West London 9.5mm. News-Reel Club** (Hon. Sec. : D. J. Olorenshaw, 358, Stage Lane, Kingsbury). The sole aim of the club will be to make local news-reels and documentaries with a partially synchronised sound accompaniment. Headquarters will probably be in centrally placed premises in Stage Lane, Kingsbury, where a projection theatre-cum-club room will be established.

The idea is that members from local districts, as well as Kingsbury (where there is, at present, no cine club) shall work as separate units contributing material to a periodical news-reel and documentary films. Conferences will be held at suitable intervals for these members, but the club will be open at any time to *all* members.

The Hon. Sec. will be pleased to hear from any North-West Londoners who may be interested, especially those in Kingsbury, Kenton, Wembley, Hendon and Edgware.

A.C.W. CINE DATA

Here are two more charts for your collection. Table No. 4 below gives data adequate for general working, but if the most critical definition is required, use No. 2 (April issue).

HYPERFOCAL DISTANCES FOR STANDARD CINE LENSES

The figures below are all calculated for a Circle of Confusion of 1/1000" diameter. For less critical work the distances may be halved.

To use the Table: Set the focussing scale on your lens mount to the Hyperfocal Distance for the stop in use and you will obtain perfect definition between ONE HALF of that distance and Infinity.

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Focal Length of Lens	HYPERFOCAL DISTANCES in FEET — F/ Nos. 1.4	1.5	1.8	2.5	3.5	4	5.6	8	11	16
1/2" 12.5mm.	15	14	11	8	6	5	4	3	2	-
4/5" 20mm.	37	35	29	21	19	17	9	7	6	4
1" 25mm.	60	56	46	34	24	21	15	11	8	5

TABLE of MAXIMUM APERTURES (F/ Nos) for 1/2" (12.5mm) Lenses. Circle of confusion 1/1000" diam.

FAR POINT in FEET (NEAR POINT)	2	3	4	5	6
3	1.7	-	-	-	-
4	2.6	1.7	-	-	-
5	3.1	1.3	1.7	-	-
6	3.4	1.7	1.9	-	-
7	3.7	1.9	2.1	1.3	-
8	3.9	2.1	2.3	1.4	-
9	4.0	2.3	2.4	1.5	-
10	4.1	2.4	2.5	1.6	-
11	4.2	2.5	2.6	1.7	1.2
12	4.3	2.6	2.6	1.8	1.2
13	4.4	2.6	2.7	1.8	1.3
14	4.4	2.7	2.7	1.9	1.3
15	4.5	2.7	2.8	1.9	1.3
∞	4.5	2.8	2.8	2.0	1.4

APERTURE COMPENSATOR

for VARYING CAMERA SPEEDS (in f/ Nos.).

The exposure at normal camera speed will be found in the column headed "16 Normal". The exposures for other camera speeds will be found alongside. For example, if the exposure meter indicates a reading of f/16 at normal speed, then at 64 frames per second the aperture required will be f/8.

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FRAMES PER SECOND						
8	12	16 Normal	24	32	48	64
2.8	2.3	2.0	1.8	1.4	-	-
3.2	2.8	2.3	2.0	1.8	1.4	-
4	3.2	2.8	2.3	2.0	1.8	1.4
4.5	4	3.2	2.8	2.3	2.0	1.8
5.6	4.5	4	3.2	2.8	2.3	2.0
6.3	5.6	4.5	4	3.2	2.8	2.3
8	6.3	5.6	4.5	4	3.2	2.8
9.1	8	6.3	5.6	4.5	4	3.2
11.3	9.1	8	6.3	5.6	4.5	4
12.5	11.3	9.1	8	6.3	5.6	4.5
16	12.5	11.3	9.1	8	6.3	5.6
18	16	12.5	11.3	9.1	8	6.3
22	18	16	12.5	11.3	9.1	8
25	22	18	16	12.5	11.3	9.1
32	25	22	18	16	12.5	11.3
36	32	25	22	18	16	12.5
45	36	32	25	22	18	16
64	45	36	32	25	22	18

Your Problems Solved

All replies are sent by post. Please remember to enclose a stamped addressed envelope with your query.

MAKING FILMS SCRATCH-PROOF

How can I make my films for projection less liable to damage by scratching and mechanical misuse ?

You do not say whether you are carrying out your own processing or not, but if you are, then just prior to drying the films, after the last thorough washing, you should immerse them in one of the proprietory brands of scratch-proofing solution, such as supplied by Johnson, of Hendon, and Gevaert Ltd. After immersion in these solutions, the films should again be rinsed and then put to dry. If your films have been trade-processed, we can recommend the "Peerless" film preserving process carried out by the Westminster Photographic Exchange Ltd., of 24, Charing Cross Road, London, W.C.

MORE LIGHT FOR LOW-POWERED PROJECTOR

My projector, although quite satisfactory on the mechanical side, is fitted with a very small lamp. I am told that it is quite a simple matter to exchange the present lamp for a larger one. How is this done ?

This question has been dealt with many times in these columns ; we repeat, it is *not* a simple case of exchanging one lamp for another. In the first place, practically all projector lamps work at a lower voltage than the mains supply, thus needing some means of reducing the mains voltage, generally a series resistance. This resistance is arranged to pass sufficient current for the lamp fitted ; a larger lamp will, therefore, need an entirely different value of resistance. Again, most projector lamp-houses are designed for one size of lamp ; a larger lamp will have to be carefully positioned if it is to be any more efficient and may also need additional cooling to dissipate the extra heat generated by it. The optical system of mirror-cum-condenser will almost certainly have to be altered as well to accommodate the change in lamp size and the new filament area. This work cannot, generally speaking, be carried out successfully by an amateur.

CELLULOID SHEETS FOR ANIMATED CARTOON WORK

Where do I obtain the 'cels' for animated cartoon work and what size should they be ?

We would advise you always to use "safety-base" material for the celluloid sheets for cartoon work. This material is the same type of acetate sheet that is used for non-inflammable safety cine films. It can be obtained from Messrs. Scott Bader Ltd., of 109, Kingsway, London, W.C.2, or the British Xylonite Co., of Larks Hall Road, London, E.4. Specify this material when ordering. The size will depend upon the field covered by your cartoon camera set-up, but a good size to which to work is about 12" x 10", so that your figures, etc., are not too small for accurate drawing. The sheets may with advantage be about 5/1,000 of an inch in thickness. You will find that *non-waterproof* Indian ink will work most easily.

HOME PROCESSING FORMULAE AND INSTRUCTIONS

I have a set of formulae for reversal processing but on comparing them with some that have appeared in "Amateur Cine World" in the past, I find that none of the chemicals and quantities are the same. I enclose the different formulae herewith. Will they work all right ?

The series of formulae you send appears to be a compromise between several different sets. We have not made any practical tests of their efficiency, but should not care to use a compromise of this kind. Have you been in touch with the manufacturer of the film stock to ask his advice as to the best methods to employ ? The manufacturer should know the best method of processing his product. You do not say whose film you are using, but we suggest that you write to the Cine Technical Department of the company concerned and ask them for their formulae and instructions. You will also find a very useful formulae section in the A.C.W. Amateur Cinematographers' Diary, 1940 issue, pages 46 to 55.

TRANSFORMER OR RESISTANCE FOR PROJECTOR ?

I am thinking of buying a new projector and have been told that a transformer type machine is more efficient than one using a resistance. Is this true ?

The transformer uses only such current as the projector needs, while the resistance merely dissipates the unused current as heat. However, a transformer type projector can only be used on alternating-current supplies, while the resistance type projector is "universal" in character and can be used on both D.C. and A.C. You may only need your projector for use at home, where A.C. is standard, in which case you could invest in a transformer type machine, but if you want to take it about with you, then you would be advised to buy one with a resistance for universal use.

Did You Guess?

(Answer to Problem on page 188)

A very ingenious combination of split screen and back-projection. In a split screen shot, half the picture area is masked off and footage exposed on the actor. This footage is then rewound, the other half of the picture area is masked, and the film is re-exposed again on the same actor. The result is the actor appearing twice in the same shot.

Obviously, using this method, it is not possible to arrange for the one character to be partially in front of the other. In the shot in question, two split screen shots were taken on separate lengths of film, with Hugh Herbert dressed in four different lots of clothes. These two shots were threaded up into two projectors and projected side by side on a long translucent screen.

Hugh Herbert in person, dressed in a fifth set of clothes, stood in front of this screen, partially obscuring one of the other Hugh Herberts on the screen, and the whole was rephotographed as a panning shot. Thus No. 1 conducting was the real Herbert. Nos. 2 and 3 were the first split screen shot on the screen, Nos. 4 and 5 were the second split screen shot on the same screen. The white vertical line between Nos. 3 and 4 was due to the two projectors not being lined up dead accurately, so that the two picture areas overlapped very slightly. Obviously the overlap, receiving light from both projectors, would photograph as a much lighter line.

THE IDEAL NERVE TONIC A CINE PROJECTOR

BARGAINS UNDER £20

8mm. Home Kodascope, 200 watts and case, as new. Cost £14 14 0 ... ... **£12 10 0**
8mm. Keystone L8, 500 watts and adjustable resistance, as new. Cost £23 17 6 ... **£17 17 6**
8mm. Keystone J8, 300 watts and resistance. As new. Cost £15 10 0 ... ... **£11 10 0**
8mm. Eumig PIII, 300 watts. Perfect. Cost £17 18 6 ... ... **£11 10 0**
9.5mm. Pathe 200B and resistance. Overhauled by Pathe. Cost £16 15 0 ... ... **£12 10 0**
9.5mm. Pathe "H" built-in transformer. As new **£10 0 0**
9.5mm. Pathe Imp, motor S/A and resistance. Cost £7 7 0 ... ... **£4 17 6**
9.5mm. Paillard Bolex P.A., 250 watts, reverse and stills, resistance and case, excellent condition **£16 10 0**
16mm. Ensign 100B but fitted with 250 watts lamp. All enclosed body. As new **£16 10 0**
16mm. Ensign Alpha, 100 watts, resistance and case. Perfect order **£7 10 0**
16mm. Kodascope "A" 250 watts lamp with Ammeter control, brilliant picture and perfect order **£12 10 0**
16mm. Kodak "C," 100 watts, resistance and case. Excellent condition **£6 17 6**
16mm. Kodak "D," 400 watts, as new, with resistance **£13 10 0**

SUPER PROJECTORS

8mm. Siemens, 200 watts, reverse and stills, enclosed resistance. As new. Cost £36 **£28 10 0**
16mm. Kodascope K50, 500 watts, reverse, stills and automatic rewind, resistance and case. New condition. Cost approx. £70 0 0 ... **£45 0 0**
16mm. Siemens Bronze Standard, 250 watts (equivalent to 500 watts) coupled ammeter control, brilliant stills, power rewind. A de luxe model made for commercial purposes. Cost £60 **£42 10 0**
16mm. Bell & Howell Auditorium, 1,000 watts with ammeter control, variable speeds, special humidifying chamber to keep film cool, separate motor rewind, 2in. Projection lens and case. New condition. List approx. £160 ... **£85 0 0**
16mm. Ampro "K," 750 watts, reverse, stills and automatic rewind. Complete with case **£32 10 0**
16mm. Ampro JD, 500 watts, description as above but fitted with smaller lamphouse **£28 10 0**

USED DUAL PROJECTORS

9.5 and 16mm. Siemens, latest model, 250 watts (equivalent to 500 watts), coupled ammeter control, stills and automatic rewind, 2 or 4 blade shutter. Complete with enclosed resistance. Absolutely as new. Cost £59 10 0 ... ... **£49 10 0**
9.5 and 16mm. Pathe 200B Plus, 200 watts, power rewind complete with adjustable resistance. As new. Cost £18 10 0 ... ... **£15 0 0**

USED ACCESSORIES

Public Address Outfit by Acoustical Manuf. Co., 10 watts output, 200-250 volts A.C. or D.C. volume and tone controls, complete with table microphone and input for turntable. Overhauled by makers. As new. Cost £19 19 0 ... **£12 12 0**
Twin Turntable by Acoustical Manuf. Co., Piezo Pick ups (one new), faders, adjustable speeds, for A.C. voltages 100-250. Overhauled by makers. **£15 10 0**
Lecturer's Torch by Siemens, Projects a small circular ring on to screen. Cost £2 12 6 **£1 7 6**
Thalhammer Midget Tripod, as new, cost £4 10 **£3 10 0**
16mm. Craig Rewinder (400ft.) and Splicer **£2 12 6**
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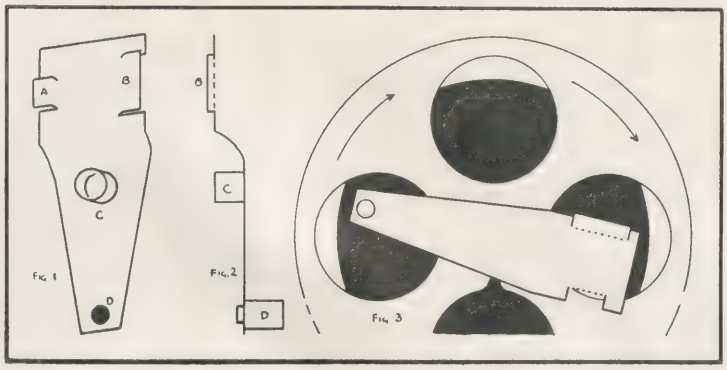

IN the majority of cases, modern projectors do not include a spool shaft turning handle in their design, with the result that if you edit your films on your projector and it is one of the type just referred to, you will find it awkward to keep reeling and re-reeling the film as you cut it. To get over this difficulty, I have constructed a simple handle which can be used with any standard type 8mm. or 16mm. machine in which the shafts have no turnover catch at the end to hold the spool.

The device is very simple to construct and is made from a small piece of an old tin, cut to the appropriate shape and soldered at one point. The principle of the gadget is that it fits (at its centre) on the end of the spool shaft and at one end it catches in the metal edge of the spool (at one of the stamped out portions), while at the other end of the gadget is a small handle, which, when turned, turns the spool with it.

The general scheme of the device is shown in Figs. 1 and 2, where A and B are the catch points which connect with the spool, C is the centre point (a ring of tin soldered to the main plate and just large enough to fit easily on the end of the spool shaft), and D is the winding handle (in Fig. 1, D is the head of the screw by which the handle is attached to the plate). Fig. 3 shows how the device works in practice and the manner in which it connects with the spool. In this figure the handle is being turned in the direction of the arrows marked on the spool, but if the opposite direction of turn is desired, then the other catch point comes into play.

The precise size of the device is not important, and the design is capable of numerous variations, so that exact details have not been supplied, as they are unnecessary once the main idea has been grasped. The whole thing can be made in about a quarter of an hour and will be found to be really useful to all projector-editors. Similarly, it can be used as an ordinary hand rewind where one is not fitted to a machine.

E.F.I.

Letters to the Editor

I HOPE, now that the projection season is approaching, that you will not start nagging us again about our duty, as amateur cinematographers, to give film shows to all and sundry. Like many others, I have taken up film making as a relaxation, and while I readily admit that the amateur is performing a useful service by giving public shows in these times, I would urge that a sense of proportion be maintained.

If I take on what is often the onerous task of giving a show outside my own home, cinematography ceases to become a relaxation for me. Further, I very rarely show library films and the few personal films I have are unlikely to interest strangers. The amateur photographer is not counselled to go out of his way to contribute indirectly to the war effort. His hobby is allowed him as a pastime, not as a duty.

I do not write this in a curmudgeonly spirit ; if I had a higher-powered projector than my present model, more cash than I have now to spend on library films and more time than I am likely to have for some months to come, then I would certainly arrange a small show now and again. But I have none of these things and want to pursue my hobby in peace, undisturbed by any reflections that I ought to be pursuing it for the benefit of the community, not for myself alone.

London, S.W.11. "FLICKER."

Our correspondent seems to have a too sensitive conscience. As to how he practises his hobby is his own concern entirely ; we merely urge that if the amateur *can* give a show now and again to local organisations, it would be greatly appreciated. A public show is not necessarily one at which the audience totals hundreds : a handful of people is also the public, and in this case a modest projector serves well enough. And it may be that that handful of people would appreciate the novelty of "Flicker's" personal films more than the type of film they see in the cinema.

He is certainly wrong in saying that the amateur photographer is not asked to help. In this war, as in the last, thousands of them have enrolled in the "Snapshots from Home" League, organised by the Y.M.C.A. Members undertake to take photographs of the family, the dog, the garden, and so on of men serving in the Forces, to whom the snaps are sent, the work being entirely voluntary.—EDITOR.

SECOND-HAND 16mm. PROJECTORS

Agfa Domestino, 100 watt lamp and resistance, carrying case, in new condition, list price £17 15 0 for **£13 10 0**

Agfa Movector, 5cm. Lucellar lens, 375 watt lamp, 110-220 volts, storage box **£18 18 0**

Ensign Silent Sixteen Type II, 150-watt lamp, resistance and case **£15 15 0**

Ensign Alpha Sixteen, 100-watt lamp, resistance for all usual voltages, complete in metal carrying case **£7 12 6**

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Ensign "50," resistance and carrying case ... **£5 12 6**

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Kodak BB, 16mm., f/3.5, as new, list £15 ... **£6 17 6**

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Alef 16mm., takes 400ft. reels, cost £9 ... **£3 5 0**
Bolex C, 16mm., 400 watt, new, list £29 ... **£17 10 0**
Victor 16mm., 400/500 watt, cost £45 ... **£17 17 0**
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Pathe 200B, new condition **£11 10 0**
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CINEMART

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FOUR CAMEO FILMS

IN your criticism, under the above heading, of the film entitled "These Amateurs," you quite rightly suggest that an incident in which health salts are found in a hypo tin does not ring true as put over by the maker of the film. May I suggest the way in which it might be put over, the source of my suggestion being an incident which actually happened to me two weeks ago.

I have recently been very busy making identity photographs for our local Civil Defence Service. One day, finding that my hypo was getting stale, I rushed down into the kitchen to see whether my wife had brought home with her shopping the tin of Johnson's Acid Fixing I had asked her to get from my local chemist. There it was and, filling a large measure with warm water, I opened the tin and proceeded to stir in the contents. I thought it rather more 'fizzy' than usual, and in a few moments the contents of the measure were pouring out over the top. I then discovered that there had been two tins on the kitchen table, next to one another, and that I had actually grasped a tin containing C.W.S. Liver Salts. We drank the mixture.

I mention the names of the two articles as readers who are familiar with them will know that the packages are superficially similar in appearance and colour. I was not very familiar with either of them. Normally I mix my own baths from the component chemicals.

However, the maker of "These Amateurs" might like to use a version of this actual happening.

Hampton Hill. GEORGE H. SEWELL.

BABY-ON-THE-LAWN

THE 'baby-on-the-lawn' film is often maligned and, while there are not lacking clamant supporters in its defence, I have not yet seen any apologia from them that stresses its principal virtue : its sincerity and honesty, qualities which any crudity of production rather enhances than otherwise. I would rather see a simple, direct picture of this kind than elaborate professional child films with their maudlin false sentiment. Indeed, I cannot remember one professional film having anything at all to do with babies in which the sentiment was not unreal and forced.

I recently saw "Drums Along the Mohawk" which dealt with tough Technicolor pioneers who lived by the strength of their arm and were continually subjected to attack by Indians. Yet when a baby was born to the heroine they were struck with incapacitating awe and American whimsey, while the father, who had braved incredible dangers, gave utterance to cooing "Doggones." One just couldn't believe in all this.

Baby-on-the-lawn film-makers are unwittingly doing a service in presenting their little pieces unmarred by sentiment 'sicklied o'er' and, in the final estimate, their productions will be found to be more vital. We amateurs are often exhorted to film worthwhile themes. This *is* such a theme, for it is a mirror of the times.

London, S.W.7. IVOR S. WITNEY.

If any reader experiences delay in the servicing and maintenance of his Dekko equipment, the manufacturers ask his indulgence, as they are engaged on war work. But an ambitious programme will be put into effect after the war.

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9.5mm. SOUND & SILENT FILM EXCHANGE. Unlimited choice of Pathescope Catalogue. Full particulars for stamp.

SPECIAL NOTE. We do not issue lists of films in our 9.5mm. library. This is unnecessary as every film issued to date is in stock and full particulars of these may be obtained from the Pathescope Illustrated Film Catalogue 1940 edition. Price **6d.,** post 3d.

9.5mm. SOUND FILMS FOR SALE at 33⅓ off catalogue price. Any ex-library film purchased from us exchanged at usual exchange rates if returned in same condition as supplied. "The Last Adventurers" (6) **£10** ; "What the Puppy Said" (4) **£8 6 8** ; "She Shall Have Music" (6) **£10 11 4** ; "Dizzy Divers" **£1 11 4** ; "Morning Noon and Night" **£1 13 4** ; "Steve's Cannon Crackers" **£1 16 8** ; "I Yam What I Yam" **£1 6 4** ; "Old Man of the Mountain" **£1 11 0** ; "The Show's the Thing" (2) **£4 3 4** ; "Below Rio" (2) **£3 6 8** ; "Taking the Cake" **£1 13 4** ; "Homes of Our King" (2) **£3 19 4**; Many other titles available for sale including Drama, Cartoon, Comedy and Interest. Write for complete list.

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King Trailers (9.5mm.) Silent 1/- each post 3d. Sound **4/6** each post free.

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FOR SALE

Dekko 9.5mm. Camera, Dallmeyer f/1.9. Perfect condition, just thoroughly overhauled by makers. Bargain, £7 17 6. Thompson, Rosebank, Royds Avenue, Accrington.

Bolex DA/37, 400 watt, 9.5/16mm., latest model, with transformer, first-class condition, listed £38. £27 0 0. Wright, King's Avenue, Gatley.

35mm. Zeiss Kinamo Cine Camera, with Zeiss Tessar f/3.5 lens. Complete with detachable spring motor, panoramic head in leather case, £12 12 0. Full details on request to Box 540, c/o "A.C.W.," 300-304, Gray's Inn Road, W.C.1.

Super Bargain—16mm. Universal Wenzel Talkie Projector, 750 watt, 1,600 ft., 12 in. speaker, super volume. Like new. £55. Below.

Soiled—16mm. De Vry Challenger Talkie, 750 watt, 1,600 ft., 18 watt peak, unused. £95. Below.

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Lonely hours, A.R.P., A.F.S. Will anyone give or lend old unwanted 16mm. films, any subject, expert usage and every care, safe return guaranteed? Entertainment Committee, 2, Waterloo Road, London, S.E.1.

Advertiser would like to purchase 16mm. Silent Films. Box 539, c/o "A.C.W.," 300-304, Gray's Inn Road, W.C.1.

Wanted. Lenses for Dekko and Ensign simplex cine cameras, and Bolex G916 projector. White auto screen, 4in. and 6in. Dallmeyer matched viewfinder—16mm. camera—16mm. films. Will purchase any other cine goods. Private advertiser. Box 538, c/o "A.C.W.," 300-304, Gray's Inn Rd., London, W.C.1.

CASH WAITING for any good 9.5mm. or 16mm. projectors, films or apparatus. Exceptional prices paid for high-class goods. Penrose Cine Ltd., 69, Streatham Hill, London, S.W.2.

Post Recording on Disc

(*Continued from page* 189)

as the Osglim. These small neons, which are frequently used in domestic cookers, can be obtained from most electricians, and as they only take roughly 5 milli-amps each, they will not materially affect the performance of the amplifier. The light they give is quite sufficient to illuminate the stroboscopic discs if the lamps are suspended about six inches above the records.

It will be found convenient to connect the two neons over the turntables in parallel and bring the lead to a socket, which can be fixed on the side of the turntable, allowing sufficient flex on one lamp, so that it can be transferred across to the recorder when a disc is being cut. The two leads from the H.T. of the amplifier are similarly brought to a socket and fixed on the side at any convenient spot. Finally, the two leads from the contact breaker on the projector are brought to a socket, and this socket attached at any suitable place on the projector. All that remains now is to connect these three sockets in series by means of plugs and rubber covered flex, as in Fig. 3.

Screen Exposed Contacts

It should be noticed that with the universal amplifier, the contact breaker and the wiring to the neons will be "live," so provision must be made to screen exposed contacts. Should any interference on the amplifier be caused by the contact breaker, this can be cured by fitting a small condenser across the terminals, and to avoid undue friction, the contacts should be kept greased. The leads from the amplifier to the projector can be of any convenient length, the only requirement being that the turntables must be in such a position that we can see the stroboscopic discs when standing by the projector. The most suitable place for the turntables, when giving a show, is parallel to the screen and a little in front and slightly to one side of the projector. In this position it is possible for one operator to work both the projector and the turntables, though it is obviously an advantage to have an assistant.

All that is necessary now to keep an extremely close synchronisation is to watch the stroboscopic discs on the turntables and regulate the speed control on the projector until the bars on the disc are apparently stationary; once in this position they can be held still by a slight turn one way or the other on the speed control. Consider the merits of this method: we can use either A.C. or D.C. current and are independent of such things as voltage fluctuations and variable running of either turntables or projector, since the synchronisation is now controlled from one point—the speed control on the projector.

Speed Control

The ease with which we can keep the bars on the stroboscopic disc apparently stationary will depend on the sensitiveness of the speed control on the projector. Projectors vary in their method of controlling the speed; some are electrical, utilising a pointer over a resistance, while others employ a mechanical type of brake.

With the electrical type it is important to see that a good contact is maintained and that the pointer works smoothly and evenly across the wires of the resistance. In fact, all plug points and connections should be checked to ensure perfect contact. Wobbly plug connections are a frequent cause of unsteady running. If a mains resistance is employed, this also should have its contacts checked.

The mechanical type of brake usually has some form of a composition shoe which presses against a revolving plate attached to the main driving shaft. After a time, this composition pad tends to collect oil and dust, and hard shiny spots are formed, which, instead of presenting a rough grip to the plate, tend to allow the plate to skid over, thus causing uneven running. The remedy is to clean the pad with benzine and rub down any hard spots. In bad cases it is preferable to fit a new pad.

Stereo Cinematography

(*Continued from page* 193)

The last method which we shall consider has in my opinion, produced the finest cinematographic stereoscopy that has so far been obtained and, what is more, it is even more suitable for sub-standard use than it is for large-scale commercial and professional use. Further than that, it will give stereoscopy in full colour.

The problem that always faces the professional and commercial film exhibitor is that existing methods of stereoscopy necessitate the use by the individual viewer of some form of special eyeglasses. The public are irked by this restriction, and a large proportion of them contrive to adjust the glasses wrongly, and are horribly dissatisfied with the result.

In the home, however, the atmosphere is different. The would-be exhibitor can make a much more personal matter of his show, he can see that the glasses are correctly adjusted, and, in any case, the feeling of awe that any mere everyday sort of person, who is not a professional cinematographer, can produce solid pictures at all, will induce the audience to submit to much more than they would in any public cinema. Actually, there is little for them to submit to.

It does, however, open up the possibility of two or more amateur experimenters producing really satisfying plastic movies, but, like the early film thrillers, we are going to black out just at the exciting moment, and say: See all about it in our next instalment.

Classified Advertisements (continued).

TITLING

Personal. 9.5mm. Titles—Threepence. "Effects." Discount: Latest List. Evans, Cine-publicity, Dereham, Norfolk.

Clearance Bargains. Titles (ready made) for 8, 9.5 and 16mm. usually 9d. and 1/-. To clear 6d. and 9d., Penrose de Luxe Titles, new, list £3 3 0, £1 15 0. Cinecraft Universal Titler, list 75/- £2. Penrose Cine Ltd., 69, Streatham Hill, London, S.W.2.

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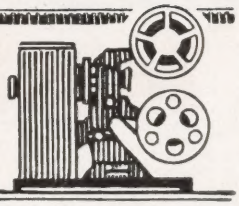

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9.5mm. Dekko, f/2.5 T. Hobson, 3 spd., Lc/s **£6 10 0**
16mm. Kodak E, f/1.9 anast., 3 spd. Micro focussing, 50 or 100ft., Lc/s, very little used **£17 10 0**
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